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ART IN FLANDERS

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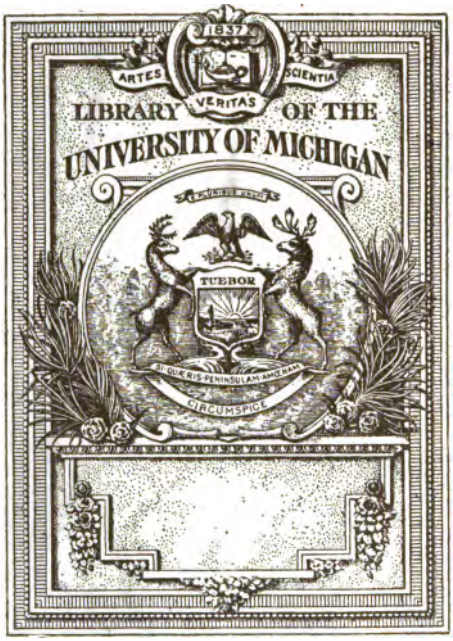
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Portrait of the Marquis Francisco de Moncada

(The Louvre, Paris)

ARS UNA: SPECIES MILLE

GENERAL HISTORY OF ART

ART IN FLANDERS

BY

MAX ROOSES

Director of the Plantin-Moretus Museum, Antwerp

NEW YORK

CHARLES SCRIBNER'S SONS

MCMXIV

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PREFACE

GREAT indeed is the distinction conferred upon the author who is called on to write the art-history of his own country, to evoke the figures of the men who throughout the ages have gradually transformed rough and clumsy images into graceful and harmonious lines, creating groups instinct with beauty and amenity. His task is the more inviting if, as was the case in Flanders, compact and brilliant generations of artists succeed each other in a territory of limited extent.

The productiveness of Flanders in this domain attracted attention at an early period, and many experts have undertaken to record all that was known of the lives of our painters. They found a valuable basis for their labours in the registers which the corporations of St. Luke kept of their apprentices and masters, and even in our own times these afford the most valuable evidences to art-historians. In the course of the nineteenth century emulation increased. The archives of states and cities, chronicles, and general literature were searched for the slightests details which threw light on the remoter periods. Facility of communication has multiplied the sources of information, and writers no longer consult only written or printed documents; they examine the works left by successive generations, they study pictures, sculpture, and architecture. They compare the achievements of their own country with those of other nations, thus enabling us to form a complete

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and reasoned idea of the contributions of each people to the collective artistic creation of humanity, and showing what each school borrowed from others.

We know how large was the share of Flanders in the formation of this universal heritage, how glorious were the personalities which towered above the less famous mass of individuals, sometimes at the same period, sometimes at greater or lesser intervals of time. I have been careful to insist upon the more illustrious of these. Carrying out my task by the accepted methods, I have, however, made one innovation; I have devoted an unusually large proportion of my space to an art generally neglected: that of illumination and miniature. This delicate and precious form of artistic expression has been much studied of late. Libraries and private collections have been examined; their masterpieces have been reproduced, and it has been shewn that Flemish artists excelled in this domain as in many others. To complete the History of Painting it seemed to me necessary to give a preliminary sketch of the branch of art which prepared the way for it. I have thus sought to trace the glorious history of Art in Flanders in all its manifestations.

CONTENTS

PAGE

CHAPTER I

ART IN FLANDERS FROM THE BEGINNING TO THE END OF THE ROMANESQUE PERIOD 1

CHAPTER II

FLEMISH ART TO THE BEGINNING OF THE SIXTEENTH CENTURY . . 17

CHAPTER III

THE ITALIAN INFLUENCE IN THE SIXTEENTH CENTURY 148

CHAPTER IV

ART IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES . . . 197

CHAPTER V

BELGIAN ART IN THE NINETEENTH CENTURY 286

INDEX 331

COLOURED PLATES

Portrait of the Marquis Francisco de Moncada. Van Dyck. (The Louvre, Paris) ... ... Frontispie

Portrait of the Painter's Wife. Jan van Eyck. (Hospital of St. Jean, Bruges) To face p.

Portrait of Martin van Nieuwenhove. Hans Memlinc. (Hospital of St. Jean, Bruges) ... ... „ 1

Helen Fourment and two of her Children. P. P. Rubens. (The Louvre, Paris) „ 2

ERRATUM

Page 193, l. 15, *for* "Hampton Court" *read* "Victoria and Albert Museum, South Kensington, London"

FIG. 1.—GHENT. CHÂTEAU DES COMTES (1180)
(General view after recent restoration).

ART IN FLANDERS

CHAPTER I

ART IN FLANDERS FROM THE BEGINNING TO THE END OF THE ROMANESQUE PERIOD (TWELFTH CENTURY)

General remarks on the Country, its Race and its History. First architectural Monuments. Sculpture. Miniature-painting to the end of the twelfth Century.

IN speaking of Flemish art we use a time-honoured term indicating Belgian art; for this art is not only the art of the County of Flanders, the most important of the principalities that form the Belgium of to-day, but also the art of all these principalities, of Brabant as of Limburg, of Liége as of Hainault, of Namur as of western Luxembourg. In a word, we have to deal with the art of all the provinces which make up the Kingdom of Belgium. Together with the country now forming the Kingdom of the

Netherlands, these provinces, as part of the low-lying region where the Meuse, the Scheldt, and the Rhine, the great rivers of the North-West of the European Continent, join the sea, have also been known from time immemorial as the Netherlands. They are situated at the frontiers of France and of Germany, and their population belongs in part to the Teutonic and in part to the Latin race. When in the sixteenth and in the nineteenth centuries the northern Netherlands were separated from the southern, the Latin portion fell entirely to the share of Belgium, whilst the Germanic portion was divided between Belgium and Holland. Belgium is a geographical expression which in the course of the centuries has often changed its meaning. It is more to its art than to anything else that this country owes its real moral homogeneity.

FIG. 2.—SOIGNIES. COLLÈGE ST. VINCENT. *(Phot. Nels.)*

FIG. 3.—YPRES. CATHEDRAL. *(Phot. Nels.)*

It was this modest corner of the earth that witnessed the development of the artistic school, the glorious past of which we have undertaken to recall. In the course of centuries, this country was continually losing more or less important pieces of its territory, sometimes on one side, sometimes on the other; it was handed over to distant kingdoms or subjected to powerful neighbours; subjects revolted against their princes, the towns waged war with one another, the citizens fought against the artisans. And yet, notwithstanding its ever

troubled and often threatened existence, this little country rose to occupy and to maintain a brilliant position in European civilisation. It preserved the autonomy of its art better than the integrity of its territory. To the south and the west ruled the formidable civilisations of France and Germany, ever threatening to absorb their lowly neighbour, who, far from submitting to annexation, extended her influence and made her creations admired far beyond her frontiers. Whilst her commerce and industry assured her rich resources, her art placed her more than once at the head of Europe: first in the fifteenth century under the rule of the Dukes of Burgundy, then again in the seventeenth century, at the very hour of political and material disasters. Finally, after a century of complete decadence, Belgium, by dint of perseverence and energy, has recovered her economic prosperity, and is now reconquering her ancient artistic reputation.

FIG. 4.—TOURNAI CATHEDRAL. *(Phot. Nels.)*

During the first ten centuries of our era, architecture produced nothing worth mentioning in Belgium. The vestiges left by the Romans of their sojourn in the country, belong to their art and not to that of Flanders. Nothing remains of the churches and monasteries built under the Merovingians. The oldest Flemish buildings belong to the Romanesque style, which flourished in Europe between 900 and 1150 A. D. In the churches, which

FIG. 5.—TRANSEPT OF CATHEDRAL (Eleventh Century). *(Phot. Nels.)*

represent the most remarkable examples of this style, it is characterised by the use of the semi-circular arch for vaulting, windows, and arcades. The colonnades of the ancient basilicas are replaced by piers or by clustered columns carrying arcades on their carved capitals and extending sometimes to the very vault of the church. The two or three storeys of a building are thus united by the extension of these shafts. Contrary to the Roman system of construction, the vertical line tends to predominate over the horizontal. Sparse light filters through small arched windows introduced in the walls of the aisles and in the upper wall of the great nave. With their transepts, these buildings form a Latin cross. At the entrance, on the façade, rise one or two towers, round, octagonal, or square, with pointed roofs. Sometimes there are as many as four of these towers, two in front, and one at each end of the transept. In one solitary instance there are five of them.

FIG. 6.—CHURCH OF SAINTE-CROIX. *(Phot. Degraeves.)*

FIG. 7.—TONGRES. ROMANESQUE CLOISTERS. *(Phot. Nels.)*

The Romanesque basilicas which have come down to us are designed for holding a vast congregation of worshippers rather than for sumptuousness of effect. There are scarcely any that are altogether intact. In the course of centuries they have been enlarged, decorated, and adapted to the taste of successive periods. The Romanesque churches that deserve mention are the cathedral and the church of St. Quentin at Tournai, the church of St. Vincent at Soignies (965) (Fig. 2), Ste. Gertrude (beginning of the

eleventh century) at Nivelles, St. Denis (987), the early parts of St. Jacques (1014), St. Barthélemy (1015) and Sainte-Croix (1030) at Liége; the Cathedral at Ypres (Fig. 3), and the church of Harlebeke (1072). The earliest of these churches is St. Vincent of Soignies. The building was begun in 965, but was probably not completed until the eleventh century. The monument as a whole is an example of Romanesque art remarkable for the purity, the grandeur, and the regularity of its arrangement and style.

FIG. 8.—TOURNAI. PORTE MANTILE. *(Phot. Rousseau.)*

Notre-Dame of Tournai (Fig. 4) contains Romanesque portions that date back to the eleventh century. The choir, Gothic in style, was not built till the thirteenth century. The main porch, which masks the primitive façade, dates from the fourteenth. The body of the church, which is the oldest part, is Romanesque, and is divided into a nave and two aisles. The triforium is composed of arcades with semicircular arches. The transepts are quite different in style, lighter and more fanciful. Here, in particular, the architect was able to obtain a charming effect without loss of the solemn impression proper to a sacred place. Columns high or low, massive or slender, arches now stilted, now depressed, alternate with rectilinear architraves. The architect has multiplied and combined all these elements so as to produce the most harmonious *ensemble*. The church has five towers with windows where the round arch may be seen side by side with the pointed arch (Fig. 5). Liége has several churches originally built in the Roman-

FIG. 9.—BASTOGNE. FONT. *(Phot. Rousseau.)*

esque style, but so completely transformed in the course of time, that scarcely anything remains of the primitive construction. The most important of these Romanesque remnants is to be found in one of the two choirs and in the tower of the church of Sainte-Croix (Fig. 6).

FIG. 10.—LETTER L. GOSPEL
(Bibliothèque Royale, Brussels, 18383).
(Phot. Van Damme.)

No Romanesque abbey has survived. Such buildings are represented only by some portions of cloisters: at St. Bavon, Ghent, at Nivelles, and at Tongres (Fig. 7). The last is the best preserved.

The most remarkable of the extant secular buildings is the castle of the Counts of Ghent (Fig. 1) which dates from 1180, and on which the work of restoration has been proceeding for some years. The entrance gate, flanked by two massive octagonal towers, gives access to an esplanade from which rises the formidable keep. Above this gate, the blind windows and the triple arcades which support the summits of the towers form a powerful *ensemble* of severe lines. Among the rare houses of this epoch which have survived the destruction wrought by time and human hands, must be mentioned the "Maison de l'étape" at Ghent, with its wide, plain façade, the two lower storeys of which have round-arched windows divided into two by a small column. The gable is crow-stepped. At Tournai there are still two Romanesque houses, both in a very dilapidated state.

FIG. 11.—LETTER E.
ST. AUGUSTINE
Biblioth. Royale, Brussels, 21842).
(Phot. Van Damme.)

During the time which elapsed between the fall of the Roman Empire and the Norman invasion, the churches were decorated with paint-

ings and sculptures, of which, unfortunately, nothing has been preserved. The Scandinavian pirates destroyed everything. At the beginning of the tenth century the arts began to revive, and works of sculpture appeared immediately. About that time, a mausoleum, representing a sarcophagus upon which rests a recumbent figure, was constructed in the abbey of Liessies, in the ancient county of Hainault. The church porches were framed with bas-reliefs depicting scenes from Scripture. One of them, very well preserved, and dating from the eleventh century, may be seen at the church of Ste. Gertrude of Nivelles. It depicts scenes from the life of Samson, in which the figures still belong to a rudimentary art, whilst the Romanesque ornamentation is admirable. One of the porches of Tournai Cathedral, called the *Porte Mantile* (Fig. 8), some sculptured fragments of the Abbey of St. Bavon at Ghent, and the font of Bastogne (Fig. 9), — naïve and half-obliterated works — prove that sculpture arose spontaneously on Flemish soil, and served at an early time for the decoration of Romanesque churches.

FIG. 12.—LETTER M. ITINERARIUM SANCTI PETRI (Antwerp, Plantin-Moretus Museum). *(Phot. Hermans.)*

But the oldest works of art that have come down to us are the miniatures or illuminated manuscripts. This art came from abroad. Its history is an indispensable introduction to that of panel-painting. Without this apprenticeship of several centuries, the earliest painters, the admirable Flemish primitives, would be inexplicable. It is only by following the gradual progress of illumination, that one can understand the slow expansion and the regular growth of painting.

FIG. 13.—LETTER E. VULGATE (Liége, Seminary). *(Phot. Janssens.)*

The art of miniature, older than

FIG. 14.—ST. MATTHEW. GOSPEL (Maeseyck).

Christianity, was utilised by the new religion; it spread from the East to the West through the sacred books illuminated by Byzantine monks. We do not know the history of this migration in detail, but it was no doubt the work of monks, who enriched the libraries of their abbeys with the treasures brought back from their pilgrimages. Great Britain and Ireland in particular seem to have welcomed and propagated this Oriental art. Monks passed from these islands to the continent to found abbeys where they introduced the art of illumination. At an early date powerful abbeys had been founded in Flanders: St. Martin at Tournai in the sixth century, St. Amand near Tournai in 638, St. Bertin at St. Omer in 654, Stavelot in 655, Lobbes in the Liége district in 638, St. Trond about 690, St. Pierre and Ste. Bavon at Ghent under Charlemagne. In 670 St. Gertrude of Nivelles had a number of precious manuscripts sent from Rome, from Great Britain, and from Ireland. The Liége district represented one of the oldest schools of miniaturists of the country; remarkable works of art were here executed, especially in the abbeys of Stavelot, St. Hubert, and Floreffe.

FIG. 15.—ST. JOHN. GOSPEL (Brussels, II, 175). *(Phot. Van Damme.)*

The earliest productions of the Flemish illuminators are Bibles, Gospels, and the writings of the Fathers of the Church and theveogians. The principal illustratiol motives in these works are the initial letters, and these may even be held to be the earliest testimony to the artistic vocation of the Flemings. They form a striking contrast to the representations of figures found

in the same books. Whilst these figures continue to offend by clumsiness and barbaric design, the letters are models of taste and ingenuity. They seem to take the place of the figures condemned by the Eastern Church; and they recall the capricious grace of Mahommedan arabesques.

One of the earliest manuscripts is a Latin Gospel of the eleventh century, from the Abbey of St. Laurent at Liége, and probably executed in that city. This relic, now the property of the Bibliothèque Royale in Brussels (No. 18383), shows in very marked fashion the contrast between the coarsely treated figures of the Evangelists, and the few letters, which are already decorated with refined taste (Fig. 10).

FIG. 16.—CHRIST ON THE CROSS. GOSPEL (Brussels, 5573). *(Phot. Van Damme.)*

In the following century, the letters become much richer. Here is an E (Fig. 11) from a twelfth century manuscript of St. Augustine, formerly in the Abbey of St. Martin at Tournai, and now belonging to the Bibliothèque Royale in Brussels (21842). Instead of the flat bands with floral extremities, the body of this letter presents a fanciful design of interlacing branches and leaves full of pretty details.

The same taste will be found in the design of the letter M (Fig. 12) at the head of the twelfth century manuscript *Itinerarium Sancti Petri*, belonging to the Plantin-Moretus Museum at Antwerp. Here the branches are more vigorous, the foliage denser, the interlacing closer. The exuberant vegetation overflows the flanks of the letter.

FIG. 17.—ST. JOHN. GOSPEL (Antwerp, Plantin-Moretus Museum). *(Phot. Hermans.)*

More sober as regards ornament, but not less noble in taste, are the

capitals of a *Vulgate* belonging to the library of the seminary at Liége, and executed in 1248 at the convent of the *Frères de la Vie commune* at Léau (Fig. 13). Certain letters represent animals' heads or bodies; others are composed entirely of flowers. Most of them are of a reddish-brown colour against a blue background. The capital letters of a Bible belonging to the library of Liége University belong to the same period. The increased freedom of arrangement and of the artist's fancy testify to a rejuvenation of decorative art.

FIG. 18.—ABRAHAM AND MELCHISEDECH. PRUDENTIUS (Brussels, 10066). *(Phot. Van Damme.)*

The earliest letters recall the sculptured ornamentation of Romanesque or Gothic capitals. Later, the Renaissance introduced the figures of men and of animals among the foliage and flowers.

Quite early, from the Gothic period, the letters often form frames round veritable little pictures. At the beginning of the Renaissance the decorated letter was divorced from the miniature. The former became an exclusively alphabetic symbol, richly coloured and gilt; whilst the miniature developed into little scenes treated by more artistic hands.

The earliest of the illuminated manuscripts of Belgium is still preserved, though in a very poor condition; it is the work of the sisters Herlinde and Relinde, who came from Picardy in 730 to settle on the banks of the Meuse at Aldeneik, where they founded a convent. They copied manuscripts which they illustrated with miniatures. Their ninth century biographer praises the magnificent works they

FIG. 19.—SCENES FROM THE LIFE OF DAVID. BIBLE OF STAVELOT, 1097 (Brit. Mus. Add., 28106).

produced. None have survived but a Gospel, belonging to the church of Maeseyck, ornamented in the Byzantine style with the figures of the Evangelists, and accompanied by the *Canons* indicating the concordant passages of the Gospels. Of the four Evangelists, only the figure of St. Matthew remains (Fig. 14). The colours consist of a few flat tones with a little black and white to indicate the lights. The accessories, the seat and the arcades are treated with much naïveté. Although rudimentary in drawing, this figure is not without a certain style, a heritage from the ancient models, the beauty of which was not entirely lost by the clumsy copyists.

FIG. 20.—CHRIST ON THE CROSS. SACRAMENTARIUM (Brussels, 2034-5). *(Phot. Van Damme.)*

The Bibliothèque Royale in Brussels has a tenth century example (No. II, 175) in a book of the Gospels which was doubtless executed in Flanders; besides the *Canons* it contains five figures of Saints, including the four Evangelists. At first sight these appear still more barbaric than the eighth century ones (Fig. 15). The naïveté of the design amounts to rudeness; yet there is more freedom of style than in the St. Matthew of Maeseyck. These grotesque figures are animated, and their author was gifted with the decorative sense. The St. John from a Gospel at the Plantin-Moretus Museum, which belonged in 1115 to the church of Notre-Dame at Bruges, is in closer touch with life (Fig. 17). The figure is

FIG. 21.—CHRIST FORBIDDING HIS MOTHER TO TOUCH HIM (1050, Munich). (Bib. Codex, clm. 23261.)

drawn with ink, the dress partly heightened with green: it is only a silhouette, but touched with a firm hand and not without elegance.

Up to the ninth century, miniatures show us only isolated figures, most frequently the Evangelists or God the Father in glory. In the tenth century the miniaturists venture to attempt scriptural scenes. A Gospel of that period, of Liégeois origin, which comes from the abbey of Gembloux and now belongs to the Bibliothèque Royale at Brussels (No. 5573), contains, among other little pictures, besides the four Evangelists, a Christ on the Cross between the Virgin and St. John (Fig. 16). The figures are drawn with a pen, Christ in simple silhouette, the Virgin and the Saint with an indication of the folds of their garments. The attitudes of the figures are awkward and angular, but the draperies are treated with a certain freedom; the roundness of the legs is apparent through the garments, and the features are not lacking in expression.

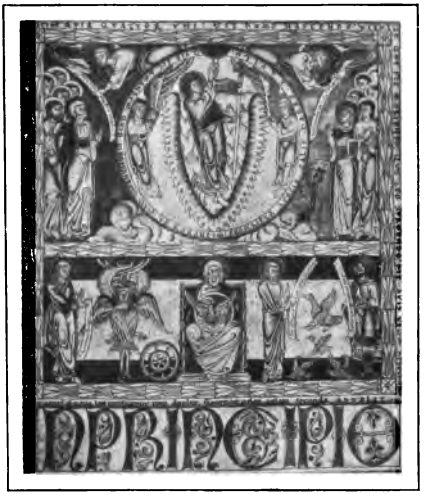

FIG. 22.—THE ASCENSION OF CHRIST. BIBLE (Brit. Mus., 17738).

Another specimen of this primitive art may be found in a *Prudentius* of the eleventh century. This, too, comes from Liége and belongs to the Bibliothèque Royale at Brussels (No. 10066). It represents the sacrifice of Abraham and Melchisedech (Fig. 18). The drawing is still more summary and the heads are still more awkwardly placed on the shoulders. This art is still very immature, but it reveals a desire for life and movement, of which perhaps the schools of the British Isles had set the example. An even more interesting work of the same type is the so-called "Bible of Stavelot" at the British Museum in London (Add. 28106). This Bible was composed in 1097 by Gordeanus and Ernesto in

the abbey of Stavelot. We have taken a miniature from it representing different scenes from the life of David (Fig. 19); they have a certain grip of life and movement, and are thus manifestly opposed to the rigid hieraticism of the Byzantines. The British Museum owns a tenth century missal, which also comes from the abbey of Stavelot, and contains letters of venerable antiquity.

But it is only in rare cases that the illuminator gives rein to his own inspiration. Generally, especially when he has to execute subjects for which there are sculptured models, he confines himself to minute and impersonal imitation, as in the Christ on the Cross in an eleventh century *Sacramentarium* (Fig. 20), executed in the abbey of Stavelot, and now in the Bibliothèque Royale at Brussels (2034—5). Christ, hanging on the Cross with legs and arms extended at right angles, stares with dilated but expressionless eyes.

FIG. 23.—ABRAHAM'S SACRIFICE. GOSPEL OF AVERBODE (Liége, University, 363). *(Phot. Janssens.)*

There is more life and picturesqueness in the two miniatures of a missal belonging to the Munich Library (Clm. 23261). This book, executed at Liége, was given in 1050 to the monastery of St. André at Freising, by its founder, Bishop Ellenhard. One of the vignettes represents the risen Christ, signing to His mother not to touch Him (Fig. 21). The personages are depicted between two arches of Romano-Byzantine style. The figures have still the stiff necks,

FIG. 24.—THE TRIALS OF JOB (Paris, Bibl. Nat., 15675). *(Phot. Berthaud.)*

FIG. 25.—CHRIST ON THE CROSS. (London, Brit. Mus. Missal 16949.)

the inarticulated hands, the garments with tubular folds of the first centuries; but the expression has become more natural.

A striking progress is evident in a manuscript executed in the province of Namur in the eleventh century. This work, which is as remarkable for its colour as for its admirable initials and its superb calligraphy, is known as the Bible of Floreffe, and belongs to the British Museum (17738). The miniature here reproduced represents the Ascension of Christ, accompanied by various allegorical allusions to the Evangelists (Fig. 22). The invention of the persons and symbolical groups is very happy, and the faces are eloquent. The miniatures of the Bible of Averbode, belonging to the Library of Liége University, are of the same character (Fig. 23).

FIG. 26.—THE EARTHLY PARADISE. LIBER FLORIDUS (Ghent, Library, 16). *(Phot. Sacré.)*

A Flemish work, the *Trials of Job* or *Moralia in Job*, belonging to the Bibliothèque Nationale in Paris (15675), is of the same style and period (Fig. 24). Here, again, the execution is fairly decorative, but the drawing is crudely incorrect, and the conception simple to the verge of poverty.

A missal belonging to the British Museum (No. 16949), and executed for the church of St. Bavon at Ghent in the second half of the twelfth century, provides a remarkable specimen of the art of the Flemish miniaturists. We have taken from it a Christ on the Cross (Fig. 25). The Saviour has breathed His last; Mary and St. John stand at the foot of the cross, above the arms of which

two angels are swinging censers. The composition is angular, but the piety is intense.

From an early period, scientific works were also illustrated by coloured vignettes. A strange work of this nature is the *Liber Floridus*, a kind of encyclopaedia, which was so much prized that there are no fewer than ten copies extant. The original is preserved in the Library of Ghent University. This work, which appeared about 1180, was composed, as is stated by the author, by a certain Lambert of St. Omer, with extracts culled from various writers. One of the two pictures which we have borrowed is the *Earthly Paradise* (Fig. 26). The second miniature depicts Charles the Bald, seated on his throne, crown on head and sceptre in hand (Fig. 27).

FIG. 27.—CHARLES THE BALD. LIBER FLORIDUS (Ghent, Library, 16). *(Phot. Sacré.)*

The illustrations for the *Vieil Rentier d'Audenarde*, belonging to the Bibliothèque Royale of Brussels (No. 1175), are not, strictly speaking, miniatures, but very modest drawings from nature, without any pretensions to science. Yet there is more art in these very rapid sketches than in the illustrations of the *Liber Floridus*, which precede them by about a century. The scribe of these accounts varied his arid labours with small scenes borrowed from the life of the fields (Fig. 28). The slight sketches by this municipal actuary are the first truly observed and rapidly executed drawings Flemish art can boast. The *Feast of Herod*, which we reproduce (Fig. 29),

FIG. 28.—SCENES OF RUSTIC LIFE. LE VIEIL RENTIER D'AUDENARDE (Brussels, 1175). *(Phot. Van Damme.)*

in taken from the Bible in verse by J. Van Maerlant, executed about 1290, and now in the Bibliothèque Royale, Brussels.

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FIG. 29.—J. VAN MAERLANT. THE FEAST OF HEROD (Brussels, 15001). *(Phot. Van Damme.)*

FIG. 30.—HANS MEMLINC. THE MADONNA OF THE DONNE FAMILY (Chatsworth, Duke of Devonshire). *(Phot. Bruckmann.)*

CHAPTER II

FLEMISH ART TO THE BEGINNING OF THE SIXTEENTH CENTURY

Church Architecture — Civil Architecture: trade-halls, town-halls, domestic buildings — Sculpture: objects of worship, altar-screens, tombs — Miniatures — Painting in the fifteenth Century.

A long term of transition intervenes between the period of the Romanesque style and that of pure Gothic. Among the most important monuments of this epoch we must first mention the delightful little church of Audenarde (Fig. 31), built by Arnould de Binche, which, in spite of having been rapidly erected between 1238 and 1242, nevertheless shows traces both of the earlier and the later style. With its varied lines, of a harmony at once sober and playful, with the little towers of the façade, and the octagonal clock-tower above the transept, the building is one of the happiest examples of the transition style. To the same epoch belong the churches of St. Jacques and Ste. Madeleine at Tournai, St. Nicolas and St. Jacques at Ghent, St. Pierre at Ypres; St. Sauveur at Bruges (1127), the first church built in brick; the Chapel du Saint Sang at Bruges (1150); and the

abbey church of Villers (about 1197), one of the most beautiful monuments of the period, which survives only in ruins.

FIG. 31.-AUDENARDE. CHURCH OF NOTRE-DAME DE PAMELE. *(Phot. Bavernaege.)*

Most of the ancient Belgian cathedrals belong to the Gothic style properly so called. This style passed through three periods. During the first, it was sober and severe; the pillars are cylindrical, the capitals decorated with crockets, the windows have either plain or cusped mullions. During the second period the cylindrical pillars are finely grooved, and the windows have a richer and more complicated tracery. During the third period, the pillars are composed of clusters of slender columns which correspond with the ribs of the vaulting. The window tracery is still more capricious and more irregular, becoming flamboyant in design. The towers grow higher and higher, not only to storm heaven, but to announce to town and country the supremacy of the house of God over all other dwellings. Nearly all the principal Belgian Gothic churches date from that last and comparatively recent epoch, when the style had become less noble and less pure. The arches expand more and more; the decoration of piers, triforium, and porches becomes trivial, and is lost in capricious fancies which announce the approaching decadence and the end of the style.

FIG. 32.
YPRES. CHURCH OF ST. MARTIN. LATERAL PORCH (Fourteenth Century). *(Phot. Hermans.)*

The principal religious monuments of the first Gothic period are, above all, the choir of Tournai Cathedral; and the church of St. Martin at Ypres (Fig. 32), the nave of which is of the year 1254, and

the lateral porch of the fourteenth century. The decorated pinnacles, the arches of the façade, the rose-windows and the buttresses present the richest compendium of the Gothic style in Belgium. Notre-Dame of Tongres (Fig. 34), begun in 1240, but not completed until two centuries later, is also, as far as its primitive parts are concerned, a fine example of the first pointed style. The façade is distinguished by a boldly projecting ground-floor, by an imposing central light, and by a profusion of pointed arches, niches, and turrets. St. Paul of Liége (Fig. 33), the choir of which was constructed in 1280, and the nave in 1528, is a vast and regular building, so generously lighted that it might be taken for a glass cage supported by a delicate network of stone. Notre-Dame of Huy is the most perfect of Belgian churches in the second Gothic style. The foundations were laid in 1311, and the windows belong to a more recent period. The cylindrical pillars, which are provided with a little column in front, the architrave, the great windows of the choir, and the rose-windows above the main porch and in one of the aisles, contribute greatly to the magnificence of this church. Notre-Dame of Hal (Fig. 35), begun in 1341 and finished in 1409, belongs partly to the third Gothic style. St. Rombaut at Mechlin (Fig. 36), begun in the middle of the fourteenth century, is one of

FIG. 33.—LIÉGE. CHURCH OF ST. PAUL. *(Phot. Lévy.)*

FIG. 34.—TONGRES. CHURCH OF NOTRE-DAME. *(Phot. Hermans.)*

the most majestic buildings of the country. The body of the church is lighted by large windows with rich tracery, both in the nave and aisles. The tower, which was begun in 1452, and reached its present height at the beginning of the fifteenth century, would have closely resembled that of Notre-Dame of Antwerp had it been finished. The crenelated spire which was to have crowned it and was never completed, would have measured 600 ft. in height.

FIG. 35.—NOTRE-DAME OF HAL. *(Phot. Nels.)*

Ste. Gudule of Brussels (Fig. 37) belongs to several centuries. The primitive portion, the apse, goes back to about 1220, and dates from the transition period. The entrance to the choir is of later date; it was constructed in the second half of the thirteenth century. Three centuries elapsed before the church was altogether finished. Notwithstanding the modifications to which the style was subjected in the course of centuries, this building has a grand aspect and a beautiful unity of effect. The two towers flanking the great porch happily represent the third or flamboyant Gothic style. The church has three doors. The central one is surmounted by a large window above which is a capriciously wrought gable. Above the side entrances rise three storeys, the first of which is provided with single and the other two with double windows. The towers are covered with flat roofs. The façade is very imposing, in spite of the somewhat meagre ornamentation.

FIG. 36.—MECHLIN. TOWER OF ST. ROMBAUT. *(Phot. Neurdein.)*

Among the most beautiful churches of the third Gothic period we may also mention: Notre-Dame du Sablon at Brussels, of the second half of the fifteenth century (unfortunately incomplete); St. Jacques of Antwerp, 1491 to seventeenth century; St. Jacques of Liége (Fig. 38), of which the Gothic part, the great nave and the choir, were built from 1513 to 1538, one of the most sumptuously decorated of the churches of Belgium. The choir, surrounded by arches, enclosed in a kind of sculptured lacework by pierced balustrades, and adorned with imposing statues erected between the windows upon richly wrought pedestals and under elegant canopies, make this one of the most wonderful church interiors imaginable.

FIG. 37.—BRUSSELS. CATHEDRAL OF STE. GUDULE. *(Phot. Neurdein.)*

The choir of Notre-Dame of Antwerp was begun in 1387 and finished in 1411; the other parts were constructed in the course of the fifteenth century, and some as late as the first half of the sixteenth century. It is the largest Gothic church in Belgium, the only one that has seven aisles. The closely planted piers without capitals expand under the lofty vaults like the branches of a densely wooded forest. The architecture is on the whole very sober, save for the rich buttresses which surround the apse, but are unfortunately masked by old hovels. The spire is one of the highest, and certainly the most slender, in Europe (Fig. 39). The tower does not quite follow the original plan: the first three storeys are square, the fourth is octagonal; as it rises, it

FIG. 38.—LIÉGE. CHURCH OF ST. JACQUES. (Interior.) *(Phot. Nels.)*

FIG. 39.—ANTWERP. TOWER OF CATHEDRAL. *(Phot. Neurdein.)*

follows the transformations of the Gothic style, so that the spire belongs entirely to the dawn of the Renaissance.

On the whole, the mediæval civic monuments of Belgium have far more originality than the churches, for they are the most important architectural manifestations of Flemish mediæval civilisation. These monuments are generally Gothic in style, and belong to the school where this style developed in the direction of Renaissance art. They are distinguished by the lavishness of their decoration, and by the taste that has been applied to the treatment of the slightest details. The most monumental of these buildings were the cloth-halls built in the principal industrial cities of Flanders — Ypres, Bruges, Ghent — where the productions of the weavers were stored, checked, and sold. The grandest of all is the cloth-hall of Ypres (Fig. 40). The foundation stone was laid in 1200; but the building was not finished before 1304. It is the most imposing building of its kind in the whole world — rich in its simplicity, elegant in its symmetry. The ground floor is open, with rectangular entrances. The two upper storeys have Gothic windows; and the roof is crowned by a high crenelated parapet. The angles of the façade are adorned with octagonal "pepper-pot" turrets; in the middle rises the massive square tower, the corners of which are furnished with octagonal turrets, whilst the top is crowned with a spire containing the

FIG. 40.—YPRES. CLOTH-HALL. *(Phot. Draeger.)*

bells. The *ensemble* is sturdy and massive: it lacks elevation, but it is free from heaviness. No more impressive testimony to the country's industrial prosperity in the middle ages could be imagined.

Bruges possessed two trade-halls: the first, the so-called *Halle d'Eau*, dated from the fifteenth century; the other, which still exists (Fig. 41), was begun in 1284. It is smaller and of a simpler architectural design than the one at Ypres. The superb tower which rises from the middle of the façade terminated formerly in a pyramidal spire flanked by four turrets. This was destroyed by fire. All these halls were drapers' halls; but certain cities had similar halls which served for meat-markets. Such halls still exist at Ypres and Antwerp. The ground-floor and the first floor of the former (Fig. 42), belong to the same style as the cloth hall, that is to say to the thirteenth century; the upper storeys are of brick and were built two centuries later. The meat market at Antwerp (1501—1503) (Fig. 43) is built of red brick alternating with white stone. The two lower storeys have pointed windows with tertiary Gothic traceries; the upper storeys, rectangular windows; the gables of the façades are stepped. Thanks to regularity of design, harmony of proportions and the pleasant colour of the materials employed, this butchers' hall is a very remarkable monument.

FIG. 41.—BRUGES. BELFRY AND HALL. *(Phot. Hermans.)*

FIG. 42.
YPRES. BUTCHERS' HALL
(Phot. Nels.)

The towers we have noticed in the centre of the façades of the halls at Ypres and Bruges were called belfries. In them were preserved the charters of communal

freedom, and the bells also hung in them. The belfries of Ypres and of Bruges were the tallest and the most magnificent. That at Ghent is scarcely less imposing and dates from the thirteenth century. But it has undergone such alterations and mutilations that its artistic value can no longer be judged. At the present moment (1912), we are on the eve of its restoration to its original form. The carefully restored belfry of Tournai is a pleasing Gothic monument; those of Lierre, Nieuport, Alost and Mons are of minor importance.

But the gems of Flemish Gothic architecture are the Belgian

FIG. 43.—ANTWERP.
OLD BUTCHERS' HALL.
(Phot. Hermans.)

FIG. 44.—BRUGES.
TOWN HALL.
(Phot. Neurdein.)

town-halls. Upon them the flourishing communes lavished most money and care. The earliest of them belong to the thirteenth and fourteenth centuries, that is, to the first Gothic periods. Such are the town-hall of Alost, now the meat-market, which was built in the thirteenth century, and the town-hall of Bruges (Fig. 44), the foundation-stone of which was laid in 1377. The forty niches of its façade were occupied by statues of the Counts of Flanders. These statues disappeared in 1792, but they have since been replaced by new ones. With its high windows the building looks more like a church than a civic monument; yet, in spite of an aspect which does not proclaim its real purpose, it remains none the less a delightful work of art.

The most original and most remarkable town-halls date from the fifteenth and from the first half of the sixteenth centuries. The Hôtel-de-Ville of Brussels is the oldest, the most correct, and, on the whole the most successful of all (Fig. 45). The left wing and the tower were finished in 1455; the right wing was begun in 1444. Jacob Van Thienen was its first architect; Jan van Ruysbroeck completed the tower. The façade is as regular in design as it is rich in ornament. Along the ground-floor runs a portico of seventeen arches supporting a platform from which

FIG. 45.—BRUSSELS. TOWN HALL. *(Phot. Neurdein.)*

FIG. 46.—AUDENARDE. TOWN HALL. *(Phot. Remlingher.)*

rise two storeys with rectangular windows; the windows of the top floor have pointed arches. Above the cornice is a crenelated parapet. Approximately from the middle of the façade rises a slender tower, square to the height of the fourth storey, and then octagonal to the summit. On every storey the corners of the tower are adorned with turrets. It is the most elegant and the most correct Gothic spire in Belgium.

The town-hall of Audenarde (Fig. 46) — begun in 1527 and completed in 1530 under the direction of Henri van Pede, town-architect of Brussels — is of smaller dimensions. The abundance of ornament here becomes profusion, without, however, overstepping the limits of good taste. In its total effect, this Hôtel-de-Ville remains a marvel of refined luxury, which forms a strange

contrast to surrounding buildings devoid of all artistic pretensions. As in the town-hall of Brussels, an open gallery runs along the ground floor; above it, two storeys; on a level with the eaves, a parapet surmounted by large statues; in the centre, a tower which has none of the slender elegance of the one at Brussels; it terminates, like the spire of Notre-Dame at Antwerp, in the Renaissance style.

FIG. 47.—LOUVAIN. TOWN HALL.
(Phot. Neurdein.)

The town hall of Louvain (Fig. 47) was begun in 1448 and inaugurated in 1463. Its architect was Mathias Layens. The exterior is remarkable for its unexampled richness of workmanship. The design is regular and perfectly homogeneous, but the main lines disappear under the sculptures and ornaments. It is a masterpiece of carving rather than of architecture.

To the same style and period belongs the Bourse at Antwerp, built in 1531 by Dominic de Waghemakere, and rebuilt in 1868 from the plans of the architect Schadde, who borrowed from his predecessor the most characteristic parts of his work: the open galleries supported by columns, the shafts of which are profusely adorned with motives in the flamboyant style.

FIG. 48.—LIÉGE. PALACE OF THE BISHOPS.
(Phot. Lévy.)

The same luxuriance of ornamentation distinguishes the palace of the Prince-Bishops of Liége (Fig. 48), consisting of two large inner courts or cloisters, each surrounded by colonnaded galleries. The shafts, bases and capitals of the columns are decorated with foliations of sober elegance. This

palace is the largest and most beautiful ever built for any Belgian prince, and one of the finest of mediæval Europe.

The small amount of Gothic sculpture that has survived proves that this art never attained the beauty of French statuary of the same period. Among the most important examples of this art we may cite the bas-relief surmounting the portal of the Hospital of St. Jean at Bruges, executed in the twelfth century, and the shield-bearer of the belfry of Ghent, carved in 1337 (Fig. 49). The religious figures, in conformity with the Christian ideal of Gothic art, insist less on physical beauty, than on the moral existence, the bliss of the chosen, or the fierce asceticism of the prophets and apostles. The gay and satirical spirit of the people is frequently given free play in the innumerable comic or licentious figures introduced in the decoration of buildings or church furniture.

FIG. 49.
SHIELD-BEARER OF THE BELFRY, GHENT.
(Phot. Neuckens.)

The masterpiece of Flemish primitive Gothic statuary is to be found on the façade of Tournai Cathedral. Figures and groups of various centuries follow each other in three superimposed series: the lowest series dates from the thirteenth century, and represents Prophets (Fig. 50), Fathers of the Church, and Adam and Eve. The barbaric character has disappeared, the attitudes are natural and varied; the figures are draped with almost classic sobriety.

FIG. 50—PROPHETS, TOURNAI CATHEDRAL.
(Phot. Hermans.)

Among the earliest sculptured works must be reckoned the ivories upon which, in remote times, were inscribed the names of the priests and neophytes, and which served later on as covers for the Gospels and other books for divine service. There is, for instance, a case belonging to Tournai Cathedral, representing

FIG. 51.
ST. NICOSIUS WITH HIS DEACON AND ACOLYTE, TOURNAI CATHEDRAL.
(Phot. Rousseau.)

St. Nicosius with his deacon and his acolyte (Fig. 51). The ivory carving undoubtedly dates from the ninth century. The nobility and the imposing proportions of the principal personage, surrounded by a charming ornamental motive in the Romanesque style, are truly admirable.

The goldsmiths, too, supplied superb works to the churches and abbeys: caskets, shrines, and other reliquaries in enamel set with precious stones. The archives mention some of the ninth century; but none of this period have been preserved. The earliest and most remarkable goldsmith's work of the first centuries is the shrine of St. Gertrude, belonging to the treasure of the collegiate church of Nivelles. It was executed from 1272 to 1298 (Fig. 52), and represents a Gothic church with bas-reliefs illustrating the Saint's life and miracles. These scenes are on the roof of the church. Along the walls of the nave runs a series of little figures of saints. On the shrine of St. Eleutherius (Fig. 53), executed in 1247, and belonging to Tournai Cathedral, the saintly bishop is represented holding in one hand a crozier, and in the other a model of the church. The composition of this work reveals an artist full of ingenuity, skill, and taste.

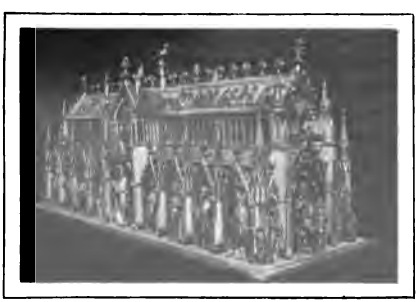

FIG. 52.—NIVELLES, SHRINE OF ST. GERTRUDE (Thirteenth Century). *(Phot. Théo. Goffin.)*

The baptismal fonts, a large number of which have come down to us, rank among the most precious specimens of Flemish primitive sculpture. Some are found dating from the eleventh century, but their number increases in the twelfth. The earliest are rudely carved in stone. Some, like that of Herenthals, are bare of all ornament, others, like that of Gen-

tines, are decorated with birds and foliage. The first figures that appear are veritable caricatures, like those on the font of Zedlichem (Fig. 54); others, for instance at Goesen (Fig. 55), show heads of strangely Assyrian type. Both kinds represent the earliest relics of national sculpture. The work is coarse and executed as with hatchet strokes. In the twelfth century, the figures assume a more human air, like those which decorate the font of Wilderen (Fig. 56). The most remarkable example is dated 1113: it is the brass font of the church of St. Barthélemy at Liége (Fig. 57), executed by Renier de Huy for the church of Notre-Dame-aux-Fonts at Liége. Around the basin are scenes from the life of St. John the Baptist and other incidents connected with the history of baptism. The draped figures are well proportioned and almost graceful in attitude. Art has emerged from barbarism and already begins to show us noble human forms.

FIG. 53.—SHRINE OF ST. ELEUTHERIUS, TOURNAI CATHEDRAL. *(Phot. Rousseau.)*

The very richly wrought font of Hal (Fig. 58) is more elegant and more modern.

From its birth, sculpture served for the decoration of the tomb. The image of the defunct was represented, reclining on the mausoleum. First, these figures were carved in stone, in bas-relief, as on the tomb of Henry I., Duke of Brabant, who died in 1235 and was buried in the church of St. Pierre, at Louvain. The image of Didier d'Houffalize (Fig. 59), of the thirteenth century, is that of a

FIG. 54.
BAPTISMAL FONT, ZEDLICHEM.
(Phot. Rousseau.)

young man of prepossessing mien, executed in a simple manner, but not without refinement in the rendering of hair and beard. Later on, the effigies become detached like statues, and the defunct seems to be sleeping on his sarcophagus as on a bed of state. This is the case with the sculptures of the fourteenth and fifteenth centuries: the tomb of Jean de Cromoy (Louvre) (Fig. 60) is a good example.

FIG. 55.—BAPTISMAL FONT, GOESEN. *(Phot. Rousseau.)*

The artists of the Middle Ages also engraved some remarkable memorial brasses. The plaques represented the figure of the defunct cut into the brass or copper in deep lines which were subsequently filled with black enamel. Among the masterpieces of this work are the memorial brasses of Gautier Coopman, who died in 1387 and was buried in the church of Saint-Sauveur at Bruges; and those of Willem Wenemaer (Fig. 61) who died in 1325, and of his wife who died in 1330, (Museum of Antiquities at Ghent).

FIG. 56.—BAPTISMAL FONT, WILDEREN. *(Phot. Rousseau.)*

Superb works, veritable masterpieces by the brass-founders who flourished more particularly at Dinant, are to be found among the paschal candelabra and lecterns in most of the churches. The Pelican lectern of the church of St. Germain at Tirlemont (Fig. 62); another of the fifteenth century at the Brussels Museum; and the Eagle of Freeren, of the same period, are the most perfect examples.

In the second part of the Middle Ages and during the Renaissance, sculptors excelled above all in the production of altarpieces. These were painted or carved. Among the former are to be found the earliest master-pieces of Flemish painting; the sculptured reredoses are frequently of even greater importance. At the outset, they were made of repoussé gold or silver like the one at Stavelot; later, they were carved in stone like the one of the church at Gheel; later still, they were faced with alabaster like that at Hal (1533) (Fig. 63). But those of which the Flemish school is most justly proud, were carved in wood. Small examples were already produced towards the end of the thirteenth century. In the fourteenth century they grow in size; and in the sixteenth century there is a profusion of altar-pieces distinguished by the richness and the high finish of their workmanship. Then this art disappears.

FIG. 57.—BAPTISMAL FONT, LIÉGE (Church of St. Barthélemy). *(Phot. Hermans.)*

Generally these wooden altar-pieces have the shape of a triptych with the centre panel higher than the two wings. Each of these panels is again subdivided into various compartments which enclose small scenes. The figures are grouped in high reliefs, cut in the wood and framed in architectural settings of Gothic style. Each group seems to be cut out of a single piece. In reality the figures are carved separately and fixed together. In the earliest of these triptychs the framework is very complicated, but the design is regular. Later, this work degenerates more and more into the caprice of decadent

FIG. 58.—BAPTISMAL FONT, HAL. *(Phot. Rousseau.)*

FIG. 59.
DIDIER D'HOUFFALIZE
(Brussels, Museum).
(Phot. Rousseau.)

Gothic. The earliest and most famous are the two altar-pieces ordered in 1390 from Jacob de Baerse, of Termonde, by Philip the Bold, Duke of Burgundy, for the Chartreuse of Champmol, near Dijon, and now to be seen in the museum of that city. The central panel of one of them has three subjects: *Calvary*, *The Adoration of the Magi*, and *The Entombment;* on each of the wings are five figures of saints. The other triptych shows in the centre *The Beheading of St. John the Baptist*, a *Martyrdom*, and *The Temptation of St. Anthony*, and again five figures of saints on each wing. The figures are of somewhat heavy proportions, a little awkward in carriage, and lost, as it were, in the multiple folds of their garments. The reredos of Hakendover (Fig. 65), now in the Museum of Antiquities in Brussels, also dates from the fourteenth century. It consists of thirteen groups recording the erection of the village church. The Gothic framework with its niches and canopies is of quite extraordinary richness. Though lacking in refinement of form, the little figures are full of life, wrapped in ample but tastefully draped robes. Several other important fifteenth century altar-pieces have come down to us: first of all the one at Auderghem, from about the middle of that century; then the reredos of the church of St. Martin at Tongres, executed in 1481 at Antwerp; that of Pailhe and that of Hulsthout; and finally the reredos of the church of St. Leonard at Léau, by Arnold Van Diest.

Many altar-pieces of the first half of the fifteenth century are merely productions of industrial art, but in the closing years of the fifteenth and the first half of the sixteenth centuries

FIG. 60.
MONUMENT OF JEAN DE
CROMOY (Louvre).
(Phot. Hachette.)

the style gains more and more in freedom and grace. The framework is always in the florid Gothic style: the figures always show the same conventional elegance; yet, occasionally we come across original works that proclaim the personality of a real artist. Such were Passchier Borremans, the author of the reredos of Notre-Dame of Lombeek, and Jan Borremans, the best sculptor of altar-pieces known to us. He executed in 1493 the reredos for Notre-Dame-hors-la-Ville at Louvain, now in the Brussels Museum. This admirable work comprises seven compartments: in the centre, St. George suspended by his feet above a brazier (Fig. 64), and another martyrdom in each of the other panels. The figures are remarkable for correctness of form and dramatic expression. In the same museum in Brussels, is a reredos rather earlier in execution. In the centre, Calvary with the two donors, Claude de Villa (Fig. 66) and Gentine Solaro; to the left, the Descent from the Cross and the Resurrection; on the right, Christ at the house of Simon the Pharisee and the Resurrection of Lazarus. Other works of the sixteenth century are: the reredos of Oplinter, executed at Antwerp in 1525; that of Loenhout; that of Herenthals (1510—1537), the work of Passchier Borremans; the reredos of Villiers-la-Ville (1538), and that of the church of St. Denis at Liége, one of the most exquisite of all, the little figures with their flesh, hair, and beards coloured and enamelled (1506—1538). The sculpture of reredoses had become a flourishing industry in Brabant during the second half of the fifteenth and the sixteenth centuries. Antwerp and Brussels

FIG. 61.—WILLEM WENEMAER AND HIS WIFE (Ghent, Museum of Antiquities). *(Phot. Sacré.)*

FIG. 62.—LECTERN OF TIRLEMONT (Brussels, Museum). *(Phot. Rousseau.)*

FIG. 63.—REREDOS OF HAL. *(Phot. Neuckens.)*

supplied them to the whole country and even exported them in large quantities. Some are still to be found in France, in Northern Germany, and especially in Sweden.

The wood-carving of reredoses is closely connected with the stone sculpture of rood-screens. These were placed between the nave and the choir of churches; they had generally three and often five arches. In the earliest ones, the architectural part was Gothic in style, and the gallery crowning the portico was covered with a veritable lacework of carved stone, in which were introduced niches for figures and groups in the taste of those of the reredoses. The most remarkable of these artistic gems are those of the church of St. Pierre at Louvain and of the principal churches of Aerschot, Dixmude, Tessenderloo and Lierre (Fig. 67).

During the Burgundian rule, the dukes summoned Flemish sculptors as well as Flemish painters to their Court, and there were, no doubt, some Flemings and Limburgers among the artists who worked at Dijon with Nicolas Sluter (of Holland) and with his nephew, Nicolas de Werve. But, strangely enough, their powerfully naturalistic sculpture, which exercised such wide-spread influence, has left but slight traces in Belgium. We may, however, cite the tomb of Jehan de Melun (Fig. 68) and of his two wives in the Château d'Antoing.

FIG. 64.—JEAN BORREMANS. REREDOS OF NOTRE-DAME-HORS-LA-VILLE, LOUVAIN (Central Panel). *(Phot. Neuckens.)*

We have already seen how, in the thirteenth century, miniature art had entered upon an entirely new path. The austere and venerable Romanesque style had given way to the lighter, more graceful, and more varied Gothic. Miniature, likewise, emerged from the Romanesque-Byzantine tradition. It is true,

the faces, drawn with the pen and indicated by a few strokes, still retain a somewhat frowning and wrinkled physiognomy, but the draperies are already coloured with brilliant, enamel-like tones. At that period the same art developed in the Belgian lands and the provinces of Northern France. Paris was for miniature painting an artistic centre common to the two countries. By and by, however, Flanders separated from France, to excel more and more in this art. The miniaturists were now no longer clerks and monks, but laymen who worked for the princes and great nobles. The earliest dated manuscript of this period which can be claimed by Belgium, is the Bible executed in 1248 in the convent of the Frères de la Vie commune at Léau. We have already reproduced a letter from it (Fig. 13). Another letter represents Job, his wife, and his friends (Fig. 69). The scene is very clearly indicated with a few strokes. The illuminations in a Psalter belonging to the Library at Brussels characterize the style of the period with precision. In an *Adoration of the Magi* (Fig. 70), the faces are indicated with a few clearly drawn lines. The framework contains

FIG. 65.—REREDOS OF HAKENDOVER (Brussels, Museum). *(Phot. Neuckens.)*

FIG. 66.—REREDOS OF CLAUDE DE VILLA (Brussels, Museum). *(Phot. Neuckens.)*

delicious little figures and scenes taken from daily life. It is a real jewel impregnated with Flemish realism. We know the year and place of origin of the Antiphonary now belonging to Mr. Henry Yates Thompson. It bears this inscription: "Livre de l'Eglise de la Bienheureuse Marie de Beaupré, lequel fut écrit en l'an 1290 après la naissance du Christ". A decorated A (Fig. 71), divided into two parts, shows in the upper compartment the Resurrection of Christ, and in the lower one the Holy Women at the Sepulchre. On the margin are two portraits — perhaps the very first ever drawn from life for a work of this kind.

FIG. 67.—CHURCH OF LIERRE. ROOD SCREEN. *(Phot. Nels.)*

The manuscripts destined for rich abbeys, for princes or for other great nobles are more carefully written, and the miniatures are executed by more expert hands. Thus, in the *History of Alexander*, written about 1250, which belonged to Charles de Croy, Count of Chimay, and which is now in the Bibliothèque Royale in Brussels (11 040), the miniaturist shows more spirit than style. Something of epic grandeur breathes from the scene in which Alexander the Great kills King Agis (Fig. 72).

FIG. 68.—TOMB OF JEHAN DE MELUN AND HIS TWO WIVES (Château d'Antoing). *(Phot. Neuckens.)*

The same style continues during the best part of the fourteenth century, though it gains in refinement. In 1322, Henri of Saint-Omer and Guillaume of Saint-Quentin executed for the Abbey of St. Pierre, at Ghent, a Ceremonial with numerous miniatures, one of which, larger

than the others, represents Christ on the Cross and the Holy Women at the Sepulchre. The expressions are admirably rendered (Fig. 73).

In the course of the fourteenth century, historical and literary works increased in number. The Bibliothèque Royale in Brussels owns a great many. We have taken from a *Golden Legend* (No. 9225), executed for the Carthusians of Ziethem, near Diest, a double vignette of the life of St. Brandan (Fig. 74). The figures are drawn with the pen on a golden ground with a coloured diaper

FIG. 69.—JOB, HIS WIFE AND FRIENDS. BIBLE (Liége, Seminary). *(Phot. Janssens.)*

FIG. 70.—THE ADORATION OF THE MAGI. PSALTER (Brussels, 10607). *(Phot. Van Damme.)*

pattern; they themselves are not coloured, which only accentuates the perfection of the drawing. *Li Ars d'Amour*, another work of the same period and in the same collection (No. 9548), was executed for Charles de Croy and contains realistic scenes. We reproduce a Falconer, with his dogs, riding through the country (Fig. 75). To the same collection (No. 13076) belongs, again, a chronicle of Gilles le Moysis, from the Abbey of St. Martin at Tournai. It was executed for the abbot Egidius, who died in 1352. One of the vignettes represents the Plague at Tournai in 1349 (Fig. 76). The scene is full of movement and is admirable composed.

It was at this time that the miniaturists of the Liége district

FIG. 71.—THE RESURRECTION OF CHRIST. ANTIPHONARY (H. Yates Thompson). *(Phot. Van Damme.)*

and of the Walloon country in general produced their most remarkable works. During the second half of the fourteenth century, the Flemings also cultivated this art with success. The Meermano-Westreenianum Museum at the Hague possesses a magnificent missal which bears the following inscription: "En l'an 1365, le samedi après la Nativité de la Sainte Vierge Marie, ce livre fut achevé par Laurent, enlumineur, bourgeois d'Anvers, demeurant à Gand."*) The little drawings are altogether in the manner of those of the Franco-Flemish School of the same period. The borders are deliciously humorous and ingenious. Page 27 represents *The Adoration of the Magi* (Fig. 77), accompanied by the portraits of the amateur for whom the missal was executed, and of his wife. In the year 1371 we come across the name of another Flemish illuminator. At that time Jean de Bruges, one of the earliest Flemish artists in the service of the kings of France, executed a Bible belonging to the same museum at the Hague. One of the miniatures in it represents Jean de Vaudetar, the author of the manuscript, offering

FIG. 72.—BATTLE OF HORSEMEN. HISTORY OF ALEXANDER (Brussels, 11040). *(Phot. Van Damme.)*

*) In the year 1365, on the Saturday after the Nativity of the Holy Virgin Mary, this book was finished by Laurent, illuminator, citizen of Antwerp, living at Ghent.

his work to Charles V., King of France (Fig. 78); it is one of the oldest portraits we possess. This Bible bears the following inscription: "En l'an mille trois cent septante et un, cet ouvrage fut peint par ordre et en l'honneur de Charles, Roi de France, en sa trente-cinquième année et en la huitième année de son règne, et Jean de Bruges, peintre du roi susnommé, exécuta ce portrait de sa propre main."*) The miniatures in this book rank among the best of the period. We reproduce *Ezekiel and the Angel* (Fig. 79). In 1368, Jean of Bruges must already have been for a long time in the service of Charles V., for, in that year, the king presented him with a house at St. Quentin, in consideration of the good and loyal services rendered by Jan van Bondolf, called Jean de Bruges. — A Flemish prayer-book, executed at Maestricht, and belonging to the University Library of Liége, dates from 1373. It is still closely attached to the Franco-Flemish style, which it shows in the most advantageous light. The miniature here reproduced (Fig. 80) depicts figures with flowing locks, no longer drawn with a few strokes, but discreetly

FIG. 73.—CHRIST ON THE CROSS. (Ghent, Library, 426). *(Phot. d'Hoy.)*

FIG. 74.—LIFE OF ST. BRANDAN. LÉGENDE DORÉE (Brussels, 9225). *(Phot. Van Damme.)*

*) In the year 1371, this work was painted by order and in honour of Charles, King of France, in his thirty-fifth year and in the eighth year of his reign, and Jean of Bruges, painter to the said king, executed this portrait with his own hand.

heightened with colour. The red and blue garments fall in ample and elegant folds; the attitudes are a little affected, but the faces have a comeliness unknown to preceding periods. With the prayer-books, art reached the middle class, and the illuminators illustrated large numbers of Netherlandish, French, or Latin mass-books, destined for burghers and ecclesiastics as well as for the nobility. The execution of these books became thus a veritable art-industry. The pages were enframed in flowers, leaves, birds, and insects. The miniatures represented scriptural subjects or figures of saints. Rich colour and ingenious ornament constitute their principal charm. Two Flemish Books of Hours, belonging to the University Library of Liége and dating from the fifteenth century, may furnish examples of these illustrations. From the first (No. 27), we choose an *Annunciation* (Fig. 81), still archaic in style as far as the naïve figures are concerned, but richly coloured and framed in a superb design of large birds. From the second (No. 8), we take a *Christ on the Cross*. The faces are unpleasant, but the whole forms a little picture, the gradations of which, delicately blended, represent the transition from the

FIG. 75.—THE FALCONER. L'ART D'AMOUR (Brussels, 9548). *(Phot. Van Damme.)*

FIG. 76.—THE PLAGUE AT TOURNAI. CHRONIQUE DE GILLES LE MOYSIS (Brussels, 307617). *(Phot. Van Damme.)*

earlier enamel-like tones to the harmonious colours of a later period (Fig. 82). — The illuminators' art spread among the less exalted classes of society by means of more modest productions; but in the second half of the fourteenth century, it entered upon the period when it found high favour with princes and great nobles. At the head of these patrons figure the King of France, Charles V., his brothers, Duke Jean de Berri, and Philip the Bold, Duke of Burgundy. The last named, as well as his descendants, having become rulers of the Belgian provinces, devoted their wealth and that of the country to the promotion of luxury and of art. Philip the Bold, who ruled from 1384 to 1404, was the fourth son of King John II., and inherited from his father not only a love of beautiful books, but also some precious manuscripts from his library. One of the gems of the Bibliothèque Royale in Brussels, a Book of Hours (No. 10392) came to him thus. This manuscript is illustrated with capital letters of dazzling brilliancy: the foliage of the borders is like lace in fancy and richness; some miniatures show entrancing figures. One of the most important manuscripts of that period was also undertaken for the same prince: the *Bible historiée* belonging to the Bibliothèque Nationale in Paris (Fr. 166). It contains 2704 miniatures distributed over 169 leaves, one half of each illustration dealing with a scriptural incident, the other half with the moral to be drawn from it. Thus the page here reproduced shows this text: "Et la terre sèche apparut et ainsi fut fait et appela Dieu cette sèche terre et l'assemblement des eaux mer. Moralisation. Par la sèche terre est signifiée Sainte Eglise, sèche, sans convoitise, qui demeure ferme contre toute persécution."*)

FIG. 77.—ADORATION OF THE MAGI. MISSAL, BY LAURENT OF ANTWERP (The Hague, Meermano-Westreenianum Museum). *(Phot. Steinmetz.)*

*) And dry land appeared and it was so. And God called the dry land, earth; and the gathering together of the waters, he called sea. Moral. By the dry land is signified the Holy Church, dry, without covetousness, which stands firm against all persecution.

FIG. 78.
JEAN DE VAUDETAR PRESENTING HIS WORK TO CHARLES V., BY JEAN DE BRUGES. BIBLE (The Hague, Meermano-Westr. Mus.). *(Phot. Steinmetz.)*

The little figures are scarcely tinted; one might almost call them tiny *grisailles;* the accessories are a little more brilliant in colour; each scene is framed in a splendidly decorative ornamental border; the whole shows a rich imagination (Fig. 83).

As is the case with many important manuscripts, several artists have here collaborated. The first are the best. Only the illuminations of the first forty-eight pages, which are far superior to the others, are the work of Flemings. They are indeed attributed to the cleverest of all miniaturists, the two brothers of Limburg, who were known as Jean (Janneken) and Paul (Polleken, Polequin) Malouel or Maelwel. The two brothers were entrusted with the illustration of this book in 1403 by Philip the Bold. The Duke's death, which occurred in 1404, interrupted their work, which was completed by other hands.

FIG. 79.
EZEKIEL AND THE ANGEL. BIBLE (The Hague, Meerm.-Westr. Mus.). *(Phot. Steinmetz.)*

One of Philip the Bold's brothers, Jean, Duc de Berri (1340 to 1416), third son of John II., was an enthusiastic collector of illuminated manuscripts, and the works executed for him are the most wonderful of all that are known to us. Thanks to a happy chance, a number of these manuscripts have been preserved, and the names of the principal artists to whom they are due are known to us. They were Flemings who worked at the court of the first Valois kings and who there perfected and refined their natural gifts. Among the most remarkable manuscripts illuminated

for the Duke are the Books of Hours. The best part of one of them was destroyed in the fire that broke out in the Library of Turin on January 7, 1904. It was known as the *Très Belles Heures de Jean de France*. Fortunately we have photographic reproductions of the burnt portions. Extant parts of this fine work belong to Baron Adolphe de Rothschild, of Paris, to the Louvre, and to Prince Trivulzio of Milan. The Book of Hours of Turin was executed between 1404 and 1413. The miniatures it contains are so strikingly like those executed later in Flanders for Philip the Good, that M. Georges Hulin and M. Paul Durrieu believe they emanated from the studio of the brothers Van Eyck. We reproduce three of them. The first, God the Father enthroned under a tent held by angels (Fig. 84); the second, William IV., Duke of Hainault, going to meet his daughter, Jacqueline of Bavaria (Fig. 85); the third, the Holy Virgins (Fig. 86). The first combines the august majesty of God with the winsome grace of the angels; the second presents a scene taken from actual life, full of movement and variety.

FIG. 80.—ST. CORNELIUS AND ST. CATHERINE. BOOK OF HOURS (Liége, University, 31). *(Phot. Janssens.)*

The *Très Beau Livre d'Heures* belonging to the Bibliothèque Royale of Brussels (11 060) is entered in the inventory of the library of the Duc de Berri drawn up in 1401. Soon after, that prince presented it to his brother Philip the Bold, and this gem was added to the Burgundian Library. It

FIG. 81.—THE ANNUNCIATION. BOOK OF HOURS (Liége, University, 27). *(Phot. Janssens.)*

FIG. 82.—CHRIST ON THE CROSS. BOOK OF HOURS (Liége, University, 8). *(Phot. Janssens.)*

contains twenty large miniatures in water-colour, and every page is decorated with a border. It should be noted that the first two miniatures are unquestionably by a different hand from those which follow. As a result of researches made concerning the authors of these water-colours, it appears that the first two are by Jacquemart de Hesdin, and the others by Jacques Coene (of Bruges). Here, then, are two names allied to the masterpieces of Flemish miniature painting. Nor are these the only manuscripts from the Duc de Berri's collection that are the work of Flemish masters. Jacques Coene (of Bruges) lived in Paris in 1398; we know that in 1404 he was paid by Philip the Bold for decorating a French and Latin Bible. Jacquemart de Hesdin worked for the Duc de Berri from the year 1384. We have taken three illuminations from the Brussels Book of Hours. The first represents Duc Jean de Berri kneeling between St. John and St. Andrew. The Duke wears a white robe. St. John is seated; he carries the Lamb on his right hand, and his head is encircled with a red and gold halo; an open book lies on his knees. Behind the Duke is St. Andrew, kneeling, holding his cross which rests on the ground before him. The heads, especially that of the Duke, are delicate and full of expression (Fig. 93). The second, the Virgin giving the breast to the Infant, by Jacquemart de Hesdin, is a transparent, delicate, velvety grisaille, set off by a background of red studded with microscopic angels' heads. The execution of the

FIG. 83.—GOD CREATING THE EARTH. BIBLE (Paris, Bibliothèque Nationale, F. 166). *(Phot. Berthaud.)*

illumination is remarkable; the drawing is less perfect. The head of the Virgin is unduly large, and that of the Infant is not very pleasing (Fig. 87). The third by Jacques Coene, represents Christ bearing the Cross. The procession passes along a path cut out of the rock, marked by the anomaly of leading down instead of ascending towards Golgotha. A happy and typically Flemish invention is the group of children escorting and gambolling about the tragic cortège. The dark colours are still very opaque; the light tones have more delicacy and allow the forms to show through (Fig. 88).

FIG. 84.—GOD THE FATHER ENTHRONED UNDER A TENT. TURIN BOOK OF HOURS. *(Phot. Berthaud.)*

The French and Latin Psalter of the Duc de Berri (Paris, Bibliothèque Nationale, 13091) is a marvellous small quarto volume containing various miniatures: King David, the Apostles, the Prophets, and numerous Saints. We reproduce the first of these illustrations (Fig. 89). The hand that executed these vignettes is certainly the same that painted the first two in the Brussels Book of Hours, and therefore that of Jacquemart de Hesdin. Like the others, these illuminations are executed with infinite delicacy; the figures look as if they were painted on porcelain; their attitudes betray a certain tender timidity; their garments, discreetly shaded, fall in ample folds; the chair with the Gothic back is coloured in pale transparent green.

FIG. 85.
THE DUKE OF HAINAULT AND JACQUELINE OF BAVARIA.
(Phot. Berthaud.)

FIG. 86.—THE HOLY VIRGINS. TURIN BOOK OF HOURS. *(Phot. Berthaud.)*

This subtle art suggests the saintliness of the personages by pale colours of spotless purity.

The most famous of the Duc de Berri's manuscripts is the *Très Riches Heures* of the Condé Museum at Chantilly. Jean de Berri died in 1416 without seeing the completion of this masterpiece. It was still in progress in 1485, when it belonged to Charles I., Duke of Savoy. Of the 125 miniatures which it contains, 39 large and 24 small ones were executed by the Limburg brothers, Polequin, Hannequin and Hermand Malouel. The most remarkable part of this artistic relic is the calendar with the pictures of the twelve months, in which scenes of country life and the occupations of the people are rendered with marvellous truth and charm. The month of December, characterised by the Chase (Fig. 90), shows us the moment when the boar, run down by the hounds, is about to be despatched by the huntsmen. The scene is a glade, the surrounding trees of which are rendered in masterly fashion. Above the branches, which are partially stripped of their foliage, rise the keep and the square towers of the castle of Vincennes. The way in which the hounds attack the exhausted beast is no less remarkable. How far we are here from the incorrect awkwardness with which animals had been drawn before! The colour, too, is admirable. The huntsmen wear bright liveries which stand out against the dark subdued background supplied by the russet tints of the late season.

FIG. 87.—MADONNA. BOOK OF HOURS OF THE DUC DE BERRI (Brussels, 11060). *(Phot. Van Damme.)*

After the series of the months, come

little pictures dealing with scriptural episodes and presenting an altogether different character; they combine the most delightful fancy with the most charming realism. This is the case with the *Coronation of the Virgin* (Fig. 91) — a vision of supreme charm and ineffable fervour. The art of miniature-painting has reached perfection: its very essence imposed upon it this delicacy and finish. Jean de Berri was right in placing these books among his gems. His jewel-box contained nothing more precious than the illuminations executed by the miniaturists of Flanders and Northern France.

FIG. 88.—THE ROAD TO CALVARY. BOOK OF HOURS OF THE DUC DE BERRI. *(Phot. Van Damme.)*

FIG. 89.—KING DAVID. FRENCH AND LATIN PSALTER (Biblioth. Nationale, 13091). *(Phot. Berthaud.)*

The little Book of Hours of Jean de Berri (Paris, Bibl. Nation. 18104) is beyond doubt by the hand of one of the collaborators of André Beaunepveu, who worked from 1362 as sculptor to King Charles V., and later at the court of Louis de Male. The representation of the months in this work comprises, together with the signs of the Zodiac, a scene of country life and a biblical subject. At the head of the prayers we are shown the author of the manuscript presenting his work to the Duc de Berri, who is in bed (Fig. 92). The faces are expressive, the colour generally in a very high key. In the branches which form a garland round the page a cloud of little birds of incomparable workmanship are nestling. The art of miniature-painting has produced nothing more precious.

The Dukes of Burgundy inherited from the founder of their dynasty his passionate taste for illuminated manuscripts. The Book of Hours at the British Museum (Harl. 2897) was executed for Jean sans Peur. Different artists collaborated on it, most of them Flemings. We have taken from it one page: David kneeling before God and threatened by Satan (Fig. 94). This is a work of unrivalled elegance; branches fine as hair and with little pointed leaves ramble along the margins; in the text, the initials sparkle like jewels set in gold. The figures of the miniatures are not very artistic; the painter was no creator, but a decorator of genius, who scattered pearls over his pages, and bordered them with gold threads. The British Museum owns another, and equally admirable, Book of Hours made for Jean sans Peur (No. 35315). But the most ardent of these august collectors of illuminations was surely Philip the Good, grandson of Philip the Bold, and grand-nephew of the Duc de Berri, who ruled over the Belgian provinces from 1419 to 1467. The Bibliothèque Royale of Brussels, the manuscript section of which is still called the "Library of Burgundy", possesses several remarkable works formerly owned by this prince. His breviary in two volumes (9026—9511) was executed in France probably by Flemish artists. We have taken from it a *Descent of the Holy Ghost* (Fig. 95), and an *All-Saints Day* (Fig. 96). The technique is as perfect in the one as in the other. The colours are brilliant and varied; the whole reveals the wish to please; everything shines and shimmers like enamel. In the Royal Library of the Hague is another Book of Hours executed for Philip the Good. The miniatures in it show the same taste as those in the *Conquestes de Charlemagne* of the Brussels Library, which are believed to be by Jean le Tavernier. We have taken from this Book of Hours an *Adoration of the Magi.* This grisaille, very slightly heightened with a little brown, is a delicious piece of work.

FIG. 90.—LES TRÈS RICHES HEURES. THE MONTH OF DECEMBER (Chantilly). *(Phot. Hachette.)*

The faces are insignificant, but the scene is treated in an enchanting fashion (Fig. 97). Manuscripts of an historical and literary character now increase rapidly. The earliest known of this kind is *L'Histoire d'Hélaine mère de Saint Martin*, written in 1448 by Jean Vauquelin (Fig. 98), and now belonging to the Bibliothèque Royale of Brussels (9967). Simon Norkart (of Mons, in Hainault) translated into French, for Philip the Good, the *History of Hainault* written in Latin by Jacques de Guise. This manuscript, which is preserved in the Bibliothèque Royale of Brussels (Nos. 9242,3,4), ranks among the most perfect productions of the art of miniature. It is the work of several artists. Louis or Loyset Liédet (of Bruges) was one of them. He lived first at Hesdin, then at Bruges, where he was in 1468, when he worked on "L'Histoire des princes de Haynnau", and where he died in 1478. Willem de Vrelant or Wyelant, who in 1454 already belonged to the painters' guild at Bruges, and who died at that city in 1481, collaborated with him. The figures of the first part are minute and the drawing is angular. Some of the subjects borrowed from fable show those architectural accessories which were so dear to the painters

FIG. 91.—LES TRÈS RICHES HEURES. THE CORONATION OF THE VIRGIN (Chantilly). *(Phot. Berthaud.)*

FIG. 92.—THE MINIATURIST PRESENTING HIS WORK. SMALL BOOK OF HOURS OF THE DUC DE BERRI (Paris, Bibliothèque Nationale, 18104). *(Phot. Berthaud.)*

FIG. 93.—DUC JEAN DE BERRI WITH SS. JOHN AND ANDREW. LIVRE D'HEURES DU DUC DE BERRI (Brussels, 11 060). *(Phot. Van Damme.)*

FIG. 94. DAVID IN ADORATION. BOOK OF HOURS OF JEAN SANS PEUR (Brit. Museum, 2897, Harl).

of the fifteenth and sixteenth centuries. One of the scenes depicts Saturn devouring his children (Fig. 99). In another miniature, representing King Bavon embarking with the Trojans, the figures are drawn to perfection, but are still devoid of grace (Fig. 100). The second part (9243) contains a number of large miniatures, among which are numerous battle-scenes. From the third part we reproduce a small composition showing how the castle of Douai came, through a marriage, into the possession of the Count of Flanders. The procession is received at the church door by the bishop and the magistrate, who are about to celebrate the marriage (Fig. 101). The colour is strong, though not brilliant; the faces are

FIG. 95.—WHITSUNTIDE. BREVIARY OF PHILIP THE GOOD (Brussels, 9511). *(Phot. Van Damme.)*

remarkably pleasing, the forms slender and without stiffness; and the whole is alert in execution. This third part, composed in 1449, is doubtless also the work of Louis Liédet.

To the list of remarkable manuscripts executed for Philip the Good we must add: *Les Chroniques et Conquestes de Charlemagne* (Brussels, 9066), illustrated in 1460 by Jean le Tavernier of Audenarde, who worked for the duke as early as 1454. Most of these miniatures represent battles; the others, scenes of feudal life. In the one here reproduced the illuminator is seen presenting his work to the duke. The technique of this piece is very original. The outlines are strongly accentuated. The whole scene is kept in a delicate grisaille tone heightened with a brownish tint (Fig. 102).

FIG. 96.—ALL SAINTS DAY. BREVIARY OF PHILIP THE GOOD (Brussels, 9026). *(Phot. Van Damme.)*

The *Traité des louanges de la Vierge* (Brussels, 9270) was offered in 1491 to Philip the Good by Jean Mielot, canon of the Chapter of Lille. The work opens with a superb miniature, the *Annunciation of the Virgin* (Fig. 103). The duke, kneeling at his prayer-desk, is present at the scene. The attitude and movement are particularly happy; the colour, though relieved by decorations and lines of gold, is nevertheless a

FIG. 97.—THE ADORATION OF THE MAGI. BOOK OF HOURS OF PHILIP THE GOOD (The Hague, Royal Library, A. A. 271). *(Phot. Steinmetz.)*

little heavy. In the following year, 1462, David Aubert of Hesdin offered the duke a manuscript: *La Composition de l'Ecriture,* which belongs now to the Bibliothèque Royale of Brussels (9017). It contains only a few miniatures in a bluish-grey tint heightened with gold. Most of the figures are long and a little stiff, recalling those of Dierick Bouts; in other compositions the thick-set, badly modelled figures betray another hand. But here again the work is absolutely marvellous. In a tournament scene (Fig. 104), the knights sit their horses well. If the artist has not yet contrived to render a drama in all its intensity, he at least takes every care to show the preliminaries and the accessories. The carpet in the background is, as it were, embroidered with the brush.

FIG. 98.—NAVAL BATTLE. HISTOIRE D'HÉLAINE (Brussels, 9967). *(Phot. Van Damme.)*

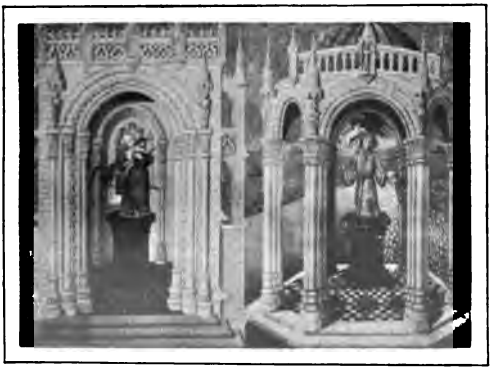

FIG. 99.—SATURN DEVOURING HIS CHILDREN. HISTOIRE DU HAINAUT (Brussels, 9242). *(Phot. Van Damme.)*

In the following year, 1463, a second work was presented to the Duke by its author, David Aubert, in his city of Bruges. It is now in the Library of The Hague. It is a very highly coloured manuscript with rich landscapes. We reproduce from it a St. Hubert saving the shipwrecked (Fig. 105).

Another work dedicated to Philip the Good by its copyist, Jean Mansel of Hesdin, is called *La Fleur des Histoires*, and served as reading book to the children of the prince's family (Brussels, 9231 to 9233). It is divided into three parts, one of which (9232) contains superb miniatures, illuminated with rare taste and richness. They rank among the master-pieces of their kind. One of them represents a battle-field (Fig. 106), in which the horses are treated to perfection; even more successful is the landscape on three sides of the scene of carnage, to which its smiling and peaceful aspect forms the most striking contrast. The *Marriage of King Charles V.* takes us into an altogether different scene. The bishop receives the royal couple under the porch of the church. A radiant tonality envelops the landscape. Only a little hesitation here and there betrays inexperience in this masterpiece of elegance and truth.

FIG. 100.—KING BAVON EMBARKING WITH THE TROJANS. HISTOIRE DU HAINAUT (Brussels, 9242). *(Phot. Van Damme.)*

In 1463—1465, David Aubert wrote the History of Charles Martel, which Liédet illustrated from 1470—1478. Battlepieces abound here. We choose the one in which the Duc de Mes demands help from King Pepin (Fig. 107). The manu-

FIG. 101.—HOW THE COUNT OF FLANDERS ACQUIRED THE CASTLE OF DOUAI. HISTOIRE DU HAINAUT (Brussels, 9244). *(Phot. Van Damme.)*

FIG. 102.—JEAN LE TAVERNIER DEDICATING HIS WORK. LES CONQUESTES DE CHARLEMAGNE (Brussels, 9066). *(Phot. Van Damme.)*

script is at Brussels (6—9). One of the most beautiful manuscripts that have come down to us was illuminated for Charles the Bold: *Les Faits et Gestes d'Alexandre le Grand* (Paris, Bibl. Nat., Fr. 22 547). At the end of this work we read: "Explicit le IX[e] livre de Quinte-Curce Rufe des Histoires du grand Alexandre de Macédoine translaté de latin en français au château de Nieppe l'an mil IIII[c]IXIII" (read 1468). In 1470, Louis Liédet was paid, at the rate of 20 sous a piece, for 86 illuminations destined to illustrate a history of Alexander the Great. This is the exact number of miniatures included in our manuscript. We find ourselves here in the presence of real pictures, their colour astounding in its combination of harmony and brilliancy. The colour is heightened with gold. The figures are somewhat stiff in gesture and too uniformly sanctimonions in expression; yet they move freely in a wide space bathed in air and light. Fig. 108 shows "how the Moors were overthrown and how Alexander came towards the ladies, and the converse he held with the mother of King Darius".

FIG. 103.—THE ANNUNCIATION OF THE VIRGIN. LES LOUANGES DE LA VIERGE (Brussels, 9270). *(Phot. Van Damme.)*

The possession of such great works was not, in the fifteenth century, the sole privilege of kings and princes; the great nobles and the higher clergy were equally eager to order precious volumes from the artists. Louis of

Bruges, Lord of Gruuthuse (born about 1426, died in 1492), one of the most powerful nobles of Flanders, distinguished himself among these collectors. Some of his manuscripts, executed between 1480 and 1492, have passed into the Bibliothèque Nationale of Paris. Let us consider two of these works. The first bears the title: *Boëthius de Consolatione Philosophiae* (M.S. Néerlandais I). Latin text with Netherlandish translation. At the end of the manuscript it is stated that Jan van Kriekenborch completed this work for the Lord of Gruuthuse on March 16, 1491 (1492 new style). Later, this manuscript became the property of the King of France, whose arms were substituted for those of the first owner, which figured in several places in the work. The miniatures represent different scenes in which Boëthius teaches his philosophy. The example here reproduced shows him seated in his arm-chair, surrounded by three women. This work of a mature art and of great wealth of imagination (Fig. 109) comprises the most perfect miniatures that have adorned any manuscript written in the Netherlandish tongue. The illuminator was Alexander Benning.

FIG. 104.—A TOURNAMENT. COMPOSITION DE LA SAINTE-ECRITURE (Brussels, 9017). *(Phot. Van Damme.)*

FIG. 105.
ST. HUBERT SAVING THE SHIPWRECKED (The Hague, Royal Library). *(Phot. Steinmetz.)*

Another important work executed for Louis de Gruuthuse, is a Tournament destined to commemorate the one which had been organised by his father, Jean de Bruges, in 1392 (Bibl. Nat. Paris,

Fr. 2692). It represents several jousting scenes in the lists, and also some customs connected with these festivities (Fig. 110). The author was no doubt the author of the Boëthius, that is to say, Alexander Benning, the best of all Flemish miniaturists.

FIG. 106.—A BATTLE. LA FLEUR DES HISTOIRES (Brussels, 9232). *(Phot. Van Damme.)*

Raphael de Marcatillier, bastard of Philip the Good, and Abbot of St. Bavon, Ghent, commissioned in the fifteenth century a quantity of manuscripts, of which the *Monotessaron* (or Concordance of the four Gospels) belonging to the University Library of Ghent, is the most important (No. 462). We have taken from it a Christ with the Pharisees. The composition is sober, the colours are brilliant (Fig. 111). The Brussels Library possesses a History of the Golden Fleece (9028) executed for Guillaume de Fillastre, Bishop of Tournai. At the beginning is a miniature representing the Chapter of the Order held at Brussels in 1468 under the presidency of Charles the Bold, in which Guillaume de Fillastre swears in the Knights. The work lacks the elegance, the delicacy, and the pleasant realism which distinguish the great miniaturists of that period (Fig. 112).

FIG. 107.—THE DUC DE MES DEMANDING HELP FROM KING PEPIN. HISTOIRE DE CHARLES MARTEL (Brussels, 6-9). *(Phot. Van Damme.)*

In the Bibliothèque Royale of Brussels, we may further admire

a *Golden Legend* (9282), ordered by Philip, Duke of Cleves, who lived from 1459 to 1529. One of the best pieces in it is a Resurrection of Christ (Fig. 113).

Another enchanting fifteenth century manuscript is the *Catholicon* of St. Augustine, copied and illuminated from 1481 to 1484 at the Chartreuse de la Vallée Royale. It is likewise among the treasures of the Brussels Library (9121—4). The series of illuminations begins with a little picture of a monk cutting a quill. The subdued illumination and the simple and elegant intimacy of the conception make this one of the finest examples of its kind (Fig. 114). In several places it bears the arms of the Van der Moere, a family of artists of Ghent, one of whom, Jan van der Moere, was received in 1485 as illuminator in the guild of painters. He lived at Ghent until 1499, and to him the work in question is probably due.

FIG. 108.—ALEXANDER AND THE MOTHER OF DARIUS. FAITS ET GESTES D'ALEXANDRE (Bibliothèque Nationale, Fr. 22547.) *(Phot. Berthaud.)*

Miniature painting had passed through its first golden age at the end of the fourteenth century, under the patronage of Duc Jean de Berri; a second period of prosperity followed in the middle of the fifteenth century under Philip the Good; a final efflorescence was in store for it

FIG. 109.—BOËTHIUS AND THE VIRGINS. BOËTHIUS DE CONSOLATIONE (Paris, Bibliothèque Nationale, Fonds Néerlandais). *(Phot. Berthaud.)*

FIG. 110.—THE DUKE OF BRITTANY BEFORE THE BOURBON KING-AT-ARMS. LE TOURNAI DE JEAN DE BRUGES (Paris, Bibl. Nat., Fr. 2692). *(Phot. Berthaud.)*

at the beginning of the sixteenth century. Already at the time of the Duc de Berri the miniaturists of Flanders had risen to superior rank in their art; they were to excel in it more and more, until, in the sixteenth century, they were practically left alone to cultivate this art with distinction in the North-West of Europe. The conditions under which they worked had undergone a profound change. The printed book had replaced the written book; the manuscript appealed only to the worshippers of the old form and of archaic taste; its doom was inevitably sealed; but before disappearing altogether, the dying flame was to shine once more with supreme brilliance.

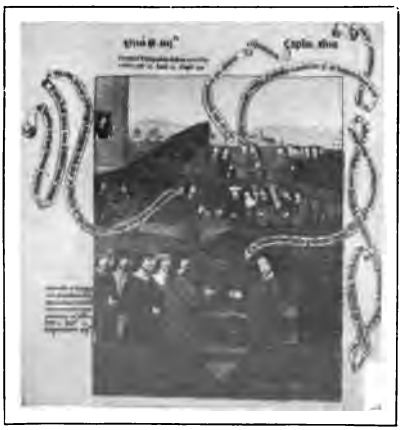

FIG. 111.—CHRIST AND THE PHARISEES. MONOTESSARON (Ghent, Library). *(Phot. d'Hoy.)*

Among the illuminations of the sixteenth century we must mention first a Book of Hours belonging to the Vatican Library (No. 3769), and bearing in several places the arms of a Flemish gentleman, Jean de Pallant, and of his wife, Anne de Culenburgh, whom he married about 1500. It is a priceless gem, illuminated in the richest and most varied fashion. This Flemish work is due to several collaborators. The first of these miniaturists is distinguished by great delicacy, a refined technique, and brilliant

colours heightened with gold; he illuminated the Psalms (Fig. 116). Another, of somewhat ruder style, illustrated the life of Jesus; a third designed the vigorous and dramatic scenes for the calendar (Fig. 115); and a fourth illustrated the Gospels with a care almost overprecise.

FIG. 112.—THE CHAPTER OF THE GOLDEN FLEECE. HISTOIRE DE LA TOISON D'OR (Brussels, 9028). *(Phot. Van Damme.)*

Among the marvels produced by the art of the miniaturists of the closing period are several manuscripts belonging to the British Museum. One is a Breviary that once belonged to Isabella, Queen of Spain (1504) and was offered to her by her very humble servant, François de Royas. It was written by Spaniards, but illustrated by Flemings. Several hands have worked on it; the designer of the figures is the least skilful; but the flowers, birds, and insects, scattered over the gilded margins in the Flemish manner, are inimitably exquisite and brilliant in execution. The second is a Book of Hours (No. 15677), including a calendar adorned with scenes of Flemish domestic life, and with margins, which in richness of ornamentation closely approach the preceding volume.

A third manuscript belonging to the same collection (No. 17 280) is the one which was executed for Philip, son-in-law of Mary of Burgundy and of Maximilian of Austria (1478—1506). Its format is 16mo, whilst the majority of the other codices

EIG. 113.—THE RESURRECTION OF CHRIST. LA LEGENDE DORÉE (Brussels, 9282.) *(Phot. Van Damme.)*

are 4to. The figures of the little compositions are remarkably correct. A fourth work at the British Museum (No. 12531) contains miniatures of very large dimensions, and at the same time of masterly execution. This is the *Genealogy of the Kings of Portugal*, and represents the kings and queens who have ruled over that country, and their alliances with the dynasties of Spain, England, and Burgundy. The monumental work is composed of eleven enormous vellum leaves; it is not entirely finished, and has suffered in certain parts; but, such as it is, with its figures and decorative borders, it is a masterpiece of miniature painting, one of the last and one of the most sumptuous ever produced. It was executed by Flemish artists for Dom Fernando, third son of João III., king of Portugal, who lived from 1507—1534. Simon Benning has been suggested as its principal author, and the attribution seems plausible.

FIG. 114.—THE SCRIBE CUTTING HIS QUILL. CATHOLICON DE ST. AUGUSTIN (Brussels, 9121). *(Phot. Van Damme.)*

FIG. 115.—DECEMBER. BOOK OF HOURS, XVITH CENTURY (Rome, Vatican Library, 3769, Lat.).

A work of the greatest value is the *Book of Hours of Our Lady of Hennessy*, so called because it belonged to the Irish Hennessy family, from whom it was bought by the Bibliothèque Royale of Brussels. Experts agree that the twenty-nine miniatures of which it is composed were painted about 1530 by Simon Benning, son of Alexander, who was born at Ghent in the later part of the fifteenth century, and lived chiefly at Bruges, where he died

in 1561. Guicciardini proclaims his high merit as an illuminator. Whoever the author of the *Hours* of Hennessy may have been, he was certainly an artist of the first rank. The Labours of the Months (Fig. 117) and some biblical scenes will bear comparison with the finest panel paintings; they are extraordinarily graphic, and, in spite of their small dimensions, give an impression of spaciousness and of life.

FIG. 116.—THE CORONATION OF KING DAVID. BOOK OF HOURS, XVITH CENTURY (Rome, Vatican Library, 3769, Lat.).

The most famous manuscript in the world is the *Grimani Breviary*. It is also the best known, thanks to the numerous reproductions that exist of it. It was probably executed between 1508 and 1519. Marc-Antonio Michieli, an Italian writer of the sixteenth century, wrote at the beginning of this volume: "The famous breviary, which the lord Antonio Siciliano sold on October 9, 1520, for 500 ducats to Cardinal Grimani, who bequeathed it on August 26, 1523, to

FIG. 117.—HAWKING. LES HEURES DE HENNESSY (Brussels, II, 158). *(Phot. Van Damme.)*

FIG. 118.—FEBRUARY. GRIMANI BREVIARY. *(Phot. Hermans.)*

FIG. 119.—ST. CATHERINE. HORTULUS ANIMAE (Vienna, Imperial Library, 2706). *(Phot. Hermans.)*

the Library of St. Mark's in Venice, was illuminated by divers masters. In it are to be seen miniatures by the hand of Memlinc, a hundred and twenty-five by Gerard of Ghent, a hundred and twenty-five by Liévin of Antwerp." Memlinc cannot have worked on this breviary, which was executed after his death. Gerard of Ghent is probably Gerard Horenbout, a miniaturist mentioned by Guicciardini, no work by whom is known. Liévin of Antwerp is unquestionably Liévin van Lathem, of whose life we have no particulars. A very competent writer, Count Paul Durrieu, holds the view that Alexander Benning was one of the illuminators. Besides the borders, this famous work contains twenty-four illustrations for the Calendar, dealing with rustic life and work; sixty others that refer to Bible history; and eighteen figures of saints. Some of them present a striking analogy to the *Très Riches Heures* of the Duc de Berri; others are remarkably near the manner of the *Book of Hours of Hennessy*. The month of February sets before us the details of a rustic scene: the mother is spinning by the door, the father smoking his pipe, the little boy tucking up his dress, the pigeons are pecking the ground, the pig is looking for food, the peasant leading his donkey, and the shepherdess stands near the stable. In the distance extends a wintry landscape, and the snow is so transparent that it seems to reflect the blue of the sky. These pictures unite in the most har-

FIG. 120.—THE RESURRECTION OF CHRIST. MISSAL (Liége, Church of St. Jean l'Evangeliste). *(Phot. Janssens.)*

monious fashion prose to poetry, reality to sentiment (Fig. 118). In the month of May we see a merry party on the way to the green woods. It is a cavalcade of magnificently dressed lords and ladies. The horsemen and their mounts are wreathed in young foliage. In the background rise the bluish green forest and the towers of the town. The landscape is seen and treated by an artist of the most exquisite sensibility.

FIG. 121.—HENRI BELLECHOSE. THE MARTYRDOM OF ST. DENIS (Louvre).

The art of miniature-painting had thus arrived at the end of its course, and had reached its apogee, passing beyond its real goal. From this moment, illumination no longer supplies a want, but applies itself exclusively to flattering the eye and to procuring artistic enjoyment. This is the case with a manuscript which, owing to its style and perfection of technique, has with good reason been considered as closely related to the *Grimani Breviary:* the *Hortulus Animae* of the Imperial Library, Vienna (2706). It comprises eighty miniatures and forty borders by Gerard Horenbout and his followers. Some are absolutely identical with those of the *Grimani Breviary*. We reproduce a St. Catherine from it (Fig. 119). She appears as a young virgin fervently praying in front of her parents' castle. A proof of the competition which was to be waged between manuscripts and printed books in the last days of illumination is furnished by the fact that the *Hortulus Animae* is

FIG. 122.—MELCHIOR BROEDERLAM. SHUTTERS OF AN ALTAR-PIECE (Dijon, Museum). *(Phot. Neurdein.)*

literally copied from a book of the same title, printed at Strasburg in 1510.

Finally, an example of the confusion of the two crafts, and of the decadence that resulted from it in the art of illumination, is furnished by a very attractive missal belonging to the parish church of St. Jean l'Evangéliste at Liége, and dating from 1564—1565. The letters are written or rather drawn with surprising faithfulness, after characters used by the printer. We reproduce from this missal a *Resurrection of Jesus Christ* (Fig. 120), a little picture in miniature quite in the manner of the painters of this epoch, but executed with the delicacy characteristic of the old master-illuminators.

FIG. 123.—HUBERT VAN EYCK. GOD THE FATHER (Ghent, St. Bavon). *(Phot. G. Hermans.)*

FIG. 124.—HUBERT VAN EYCK. THE VIRGIN (Ghent, St. Bavon). *(Phot. G. Hermans.)*

During the first quarter of the fifteenth century, when the miniature was at its apogee, the panel painters continued the artistic evolution begun by the illuminators of manuscripts. It is impossible to state the exact moment when their art was manifested for the first time. The oldest Flemish panel picture is a casket in which the relics of St. Odilia were supposed to have been collected in 1292. This work was executed for the *Couvent des Croisiers*, at Huy, and it is now preserved in the church of Kerniel, a village between Tongres and St. Trond, where the Croisiers formerly had a convent. It represents part of the legend of St. Ursula: how the saint was received by the Pope, how she was killed by the Pagan warriors, and how the relics of St. Odilia, one of the followers of St. Ursula, were transported by the brothers of the Order from Cologne to

Huy. The technique is altogether primitive, and the art, infantile. The colours are crude and without gradations; the features of the faces and the folds of the garments are drawn with simple lines, but the action is clearly indicated, and the groups are simply, but naturally arranged.

The second oldest panel picture belongs to the museum at Antwerp, but it was not executed in the Southern Netherlands. It is a Crucifixion, with the Virgin, St. John and the donor, destined for the tomb of Hendrik van Ryn, priest of the church at Utrecht, who died in 1363. The progress is marked; the figures have richer gradations of colour, and the drawing is more natural.

FIG. 125.
HUBERT VAN EYCK.
ST. JOHN THE BAPTIST
(Ghent, St. Bavon).
(Phot. G. Hermans.)

FIG. 126.—HUBERT AND
JAN VAN EYCK.
ANGEL MUSICIANS
(Berlin, Museum).
(Phot. Hanfstaengl.)

These two pieces are painted with white of egg. The first has nothing in common either with the miniatures, or with the oil-painting of the fifteenth century; the second is nearer to that art, but still far removed from it.

In the absence of works, there is no lack of documents concerning the first painters who used oil-colours. At Ghent we find mentioned, among others, Jacques Compere, who painted in oils in 1328—1329; at Bruges, Jan van der Lye practised the same art in 1351; at Brussels, Jean the Painter worked in 1298, Berthold Sadeler in 1303, Hendrik van Pede in 1363, Jan van der Noot in 1367. In 1380, Jan de Woluwe painted a diptych for the oratory of the Duchess of Brabant. Jan van Hasselt was painter in ordinary to Louis de Male, Count of Flanders, from 1365.

FIG. 127.—HUBERT AND JAN VAN EYCK. ADAM AND EVE (Brussels, Museum). *(Phot. G. Hermans.)*

Under the Burgundian dukes, painting became a real art, and even a great art. Philip the Bold engaged Jean Malouel of Guelders or of Limburg as Court painter and employed him from 1398 to 1402. Malouel painted five altarpieces for the famous Chartreuse of Champmol, near Dijon. At the same period he executed a triptych representing the Holy Virgin betwen St. Peter and St. Paul; in 1415, he painted a portrait of Jean Sans Peur. Henri Bellechose, of Brabant, succeeded Jean Malouel as painter to the Dukes of Burgundy. To him are due, no doubt, the two altarpieces from the convent of Champmol, the *Martyrdom of St. Denis* and *The Dead Christ supported by the Eternal Father**), both of which are now in the Louvre (Nos. 906, 907). The Saviour on the Cross occupies the centre of the first picture; on one side, St. Denis is seen in prison, on the other, the executioner cutting off his head. The figures and the action are represented naïvely in tender colours on a gold background, and are not without dramatic feeling (Fig. 121).

FIG. 128.—HUBERT AND JAN VAN EYCK. THE ADORATION OF THE LAMB (Ghent, St. Bavon). *(Phot. Sacré.)*

Melchior Broederlam is the first whose authorship of certain pictures has been definitely established. On May 13, 1384, he entered the service of Philip the Bold, as painter and chamberlain, at a

*) Attributed to Jean Malouel in the official catalogue (Tr.).

salary of 200 livres. His master entrusted to him the painting in oils of banners, standards, and other objects. He also executed several works for the city of Ypres, where he lived until 1409 or 1410. In 1390—1392 Jacques Baerse of Termonde carved the two reredoses for the Chartreuse of Champmol, the burial place of the Dukes of Burgundy. Melchior Broederlam decorated the exterior wings of these with paintings which he completed in 1399. The two painted shutters of one of these reredoses are now in the Museum of Dijon and show two compositions each: on the left, *The Annunciation* and *The Visit of Mary to Elizabeth;* on the right, *The Purification* and *the Flight into Egypt* (Fig. 122). The relation to contemporary miniature is obvious; the forms of the figures are graceful, the draperies supple; the landscape, and more particularly the architecture, plays a very important part in the composition; the work is delicately and gracefully handled, but it is also vital, and deeply felt.

FIG. 129.—HUBERT AND JAN VAN EYCK. THE WARRIORS OF CHRIST AND THE JUST JUDGES (Berlin, Museum). *(Phot. Hanfstaengl.)*

These earliest artists still employed the very old processes of tempera painting. It was left to the brothers Van Eyck to demonstrate by their masterpieces the superiority of oil-painting. We know but little of their life. Of Hubert we only know what we can gather from the inscription on the joint-masterpiece of the two brothers, and from that on his tomb. He began the altarpiece of the *Adoration of the Lamb* for Jodoc Vyt, at Ghent, and died before it was finished. According to their name, the two brothers were born at Maeseyck, in Limburg, Hubert between 1370 and 1380, Jan between 1380 and 1390. The younger brother worked first for John of Bavaria, called "the Merciless", who commissioned him to decorate his palace at The Hague, from October 24, 1422, to September 11,

FIG. 130.
HUBERT AND JAN VAN EYCK.
JODOC VYT AND HIS WIFE
(Berlin, Museum).
(Phot. Berlin Phot. Gesellschaft.)

1424. On May 19, 1425, he entered the service of Philip the Good, who entrusted him with several missions; in 1428 he went to Portugal to paint the portrait of the Infanta Isabella, whom his prince had demanded in marriage. From the middle of 1426 to the middle of 1428, he sojourned at Lille at the expense of the Duke. On his return from Portugal he had bought a house at Bruges; he aquired the right of citizenship (Poortersrecht) in 1433, and died in 1441.

The principal work of the brothers Van Eyck is *The Adoration of the Lamb*, in the church of St. Bavon, at Ghent. It was ordered about 1415 by Jodoc Vyt from the elder of the two brothers. Hubert having died on September 18, 1426, the younger brother completed the work by himself. A Latin inscription on the frame of the polyptych tells us all the essentials we know of this masterpiece, and of the two brothers' share in it. From this inscription, which seems to have been composed by Jan van Eyck, it appears that the commission was given to Hubert by Jodocus Vydt (Vyd or Vyt), that Hubert began the picture, that Jan finished it, and that it was inaugurated on May 8, 1432. *The Adoration* is the only work that can with certainty be attributed to the elder of the two brothers. We do not know what part

FIG. 131.—JAN VAN EYCK. MADONNA OF CHANCELLOR ROLIN (Paris, Louvre).
(Phot. Neurdein.)

of it he executed himself, and what is by his brother's hand. It is almost certain that the entire conception of the picture is due to Hubert, and that he painted the most important figures, God the Father, Mary, and St. John the Baptist. One may conjecture that the figures of Adam and Eve, which approach them very closely in style, proportions, and repose, are also by his hand.

FIG. 132.—JAN VAN EYCK. THE MAN WITH THE PINK (Berlin, Museum). *(Phot. Hanfstaengl.)*

As regards the other portions of the work, it is hopeless to try and establish what belongs to the one, and what is due to the other. There is no noticeable difference in technique. The oldest documents refer to the whole picture as being the work of Hubert. As a matter of fact, it was not inaugurated until a good many years after his death; but since Jan had in the meantime paid only rare and short visits to Ghent, his collaboration cannot have been very important. Perhaps he only finished what his brother had designed and carried near to completion. This would explain the respect, nay veneration, for the elder brother, to which the inscription bears witness, and the unanimity of the early documents in attributing to Hubert alone the paternity of the entire work.

FIG. 133.—JAN VAN EYCK. MADONNA OF CANON VAN DER PAELE (Bruges, Museum). *(Phot. Hanfstaengl.)*

The subject of this grand work is borrowed from the Apocalypse (VII. 9, 10), and especially from the text that is read on the feast of All Saints: "After this I beheld, and, lo, a great multitude, which no man could number, of all nations, and

FIG. 134.—JAN VAN EYCK. ARNOLFINI AND HIS WIFE (London, National Gallery).

kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands: And cried with a loud voice, saying, Salvation to our God which sitteth upon the throne, and unto the Lamb." The author of this picture — a real Christian epopee — has conceived it as the apotheosis of the Lamb of God descended upon earth to redeem man from original sin, as the glorification of the most sublime mystery upon which the Christian religion is based. In the upper zone of the panel are enthroned the three protagonists of the Redemption: the Father, personifying Divinity; Mary, through whom the ineffable mystery was realized; and St. John the Baptist, who announced it to the world. God the Father is draped in a red mantle, the breast and border

FIG. 135.—JAN VAN EYCK. CARDINAL DE LA CROCE (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 136.—PETRUS CHRISTUS. PORTRAIT OF A MAN (London, National Gallery). *(Phot. Bruckmann.)*

of which are studded with precious stones. He is crowned with an equally resplendent white tiara; in His left hand He holds the sceptre, with His right He gives the benediction. The features are full of benevolence and majesty. The background is black heightened with green (Fig. 123). The Virgin wears a dark blue robe with a jewelled border, and a diadem enriched with gems and flowers; her face expresses an angelic sweetness. She holds in her hands a book which she is reading with devout composure (Fig. 124). St. John has a green mantle thrown over his brown robe; his features almost disappear under his ragged beard and hair (Fig. 125). Like the Virgin, he is set against a background of black and gold. The general aspect produces an impression of celestial glory; yet certain details attract special attention. In spite of the splendour which shines forth from the whole personality of God the Father, the tiara upon His head and the crown at His feet first dazzle one's eyes. In Mary we not only admire the most immaculate of Virgins and the splendours of the Queen of Heaven, but also the details, for instance the simple green, gilt-edged book with the hanging cover, which she holds in her hand.

FIG. 137.—PETRUS CHRISTUS. THE LEGEND OF STE. GODEBERTE (America). *(Phot. Bruckmann.)*

FIG. 138.—PETRUS CHRISTUS. THE ANNUNCIATION (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

To the right and to the left of the three principal personages in the centre, are two

FIG. 139.—PETRUS CHRISTUS. BIRTH OF CHRIST (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

groups of angels, a guard of honour to Divinity; on one side they are playing various instruments, on the other they are singing the praise of the Lord (Fig. 126); and at their sides, are Adam and Eve, through whom sin came into the world (Fig. 127). The principal personages of the sublime mystery are thus assembled in seven panels in the upper portion. There are to be seen those through whom humanity fell, and those who made themselves the interpreters of terrestrial gratitude. The lower row is composed of five panels; upon the central one springs forth the Fountain of Life; further back, upon an altar, stands the Lamb which gives its blood in expiation of the sin of the first man (Fig. 128). On the side panels are to be seen, on the left, the prophets, doctors, and philosophers; the warriors of Christ and the Just Judges advance on horseback (Fig. 129). On the right are grouped the Holy Women and the kneeling Apostles and Fathers of the Church. The hermits and pilgrims advance in a body.

FIG. 140.—ROBERT CAMPIN. VON WERL ALTARPIECE (Madrid, Prado). *(Phot. Anderson.)*

FIG. 141.—ROBERT CAMPIN. VON WERL ALTARPIECE (Madrid, Prado). *(Phot. Anderson.)*

In the background, a landscape dominated by keeps and towers, such as may be seen in the works of the great fifteenth century miniaturists, extends to the horizon. On the reverse of the wings are represented, in the lower row of the panels, St. John the Baptist and St. John the Evangelist, in grisaille, as well as Jodoc Vyt and his wife (Fig. 130); and in the upper row, the Annunciation of the Virgin.

FIG. 142.-ROBERT CAMPIN. MÉRODE ALTARPIECE (Brussels). *(Phot. Bruckmann.)*

Heaven and earth, nature and symbol, blend in this grand work of many compartments; but the landscapes represent places upon which the painters had set their eyes. In the same way, they had known all the personages, and they depicted them as they had seen them. The angels and the blessed are terrestrial beings of very individual carriage and physiognomy; Adam is a robust young man of irreproachable anatomy, evidently painted from life; the detail of the nude in Eve is less carefully studied, but the portraits of Jodoc Vyt and his wife, are, on the contrary, truth itself. A nobler and mightier spirit had come to give life to art; the craftsmanship had become

FIG. 143.—ROBERT CAMPIN. THE HOLY TRINITY (Frankfort, Museum). *(Phot. Bruckmann.)*

FIG. 144.—ROBERT CAMPIN. ST. VERONICA (Frankfort, Museum). *(Phot. Bruckmann.)*

FIG. 145.—ROBERT CAMPIN. THE IMPENITENT THIEF (Frankfort, Museum). *(Phot. Bruckmann.)*

more vigorous and more perfect; but, nevertheless, a close relationship still existed between miniature painting and panel painting. Miniature had illustrated and given force to sacred or profane texts; panel-painting magnified the mysteries of religion and the deeds which it was important to place before the eyes and to bring to the consciousness of the faithful.

The Van Eycks were mighty innovators. The inventions of their genius and the perfection of their craftsmanship are inexplicable. Their colour has passages of caressing sweetness and is extraordinarily vigorous; they were able to juxtapose the most brilliant tones without prejudice to the most wonderful harmony. Five centuries after having been applied, their colours still preserve their pristine brilliancy. It is certain that the preparation of these colours contributed much towards ensuring their imperishable beauty. Early writers went so far as to attribute the secret of the Van Eycks' marvellous mastery solely to the material process. Jan van Eyck, it was said, was the inventor of the oil-medium, and, therefore, of the art of oil painting. Vasari, the Italian art historian, having proclaimed Giovanni of Bruges the inventor of oil colour, this remained for centuries an article of faith; but there is documentary evidence that oil-painting was practised long before 1410. As far back as the tenth century the monk Euraclius notes the advantages of mixing oil with colours. All the Van Eycks had to do was, no doubt, to perfect the mixture. They proved, moreover, by a masterpiece,

FIG. 146.—ROBERT CAMPIN. PORTRAIT OF A MAN (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

the superiority of the new method.

Further mention of the work of the Van Eycks will refer only to that of Jan. Apart from his share in *The Adoration of the Lamb*, his most important work is the Madonna of Canon Van der Paele (Fig. 133), which was painted for the high altar of Bruges Cathedral; it is now in the museum of that city. George van der Paele, Canon of St. Donatian, ordered this picture, in 1434, and it was finished in 1436. It represents the Virgin and Child between the bishop, St. Donatian, and St. George, with the donor kneeling to the right of the Virgin. The face of Mary expresses a mixture of dignity and placid sweetness. The Infant Jesus, drawn with somewhat dry precision, is unpleasing. But the Canon's face is so astoundingly true to life that it is perhaps the most marvellous piece of painting that ever aspired to reproduce a human physiognomy. This firm, fat painting renders at once the cracks of the epidermis and the softness of the flesh. Beside this head with its lovingly wrought furrows and wrinkles gleam the dazzling white of the surplice with its greenish shimmer, the intense red of Mary's mantle, St. Donatian's flowered cope, and the metallic reflections of St.

FIG. 147.—JACQUES DARET.
THE PURIFICATION (TuckCollection, Paris).

FIG. 148.—JACQUES DARET.
ADORATION OF THE MAGI
(Berlin, Museum).
(Phot. Berlin Phot. Gesellschaft.)

George's breastplate. These strong notes stand out from a transparent, luminous and spacious background. Everything is painted hair by hair, fibre by fibre, stroke by stroke, and yet the execution remains solid. With the Van Eycks, painting became the art *par excellence* of Europe; they are clearly the creators of portraiture.

FIG. 149.—JACQUES DARET. THE VISITATION (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

Another Madonna with the donor, the Madonna of the Chancellor Rolin (Fig, 131), also ranks among the universally known works of Jan van Eyck. This little panel — it measures barely 27 in. by 25 in. — now in the Louvre, is a marvel of precious colour and technique. The Virgin is seated with the Infant Jesus in an open hall. She wears an ample red mantle, the folds of which are strongly accentuated by the shadows. Her fair hair, laid closely around her forehead, flows in wavy locks upon her shoulders. She has the delicate features of a young girl; Rolin kneels at a prayer-desk covered with a blue carpet upon which lies an open book. His austere and melancholy face is turned towards the Virgin. Through the open arcades of the background may be seen a city with a river running through it, and in the far distance of the landscape, a bluish chain of rocky mountains.

FIG. 150.—ROGIER VAN DER WEYDEN. DESCENT FROM THE CROSS (Escorial). *(Phot. Hanfstaengl.)*

Van Eyck's portraits rival his religious pictures in perfection. He did not confine himself

to painting the donors who accompany his Madonnas. *The Man with the Pink,* in the Berlin Museum (Fig. 132), is believed to be a portrait of his patron, John the Merciless.*) The bareness of the sombre, deeply furrowed face is emphasized by the thick fur border of his cap. His eyes gaze out obliquely and distrustfully; his mouth is wide, his lips are fine and tightly drawn: the sour look of his face is not very sympathetic — it is a very marked personality which the painter has seized and rendered with life-like fidelity. This portrait marks an important revolution in art: character gains the victory over ideal beauty. The portrait of Jan van Eyck's wife, which he painted, according to his own inscription, in 1439, when she was thirty-three years of age, is perhaps the most perfect, the most characteristic of all. A head-dress of a white at once very brilliant and very soft, the ends of which fall on her shoulders, and a red robe trimmed with grey fur, make the face stand out from between one strong and luminous colour note and another of greater softness and warmth. The very smooth skin has a slight swelling under the eyes, an almost imperceptible line near the nose, fine dimples at the corners of the

FIG. 151.—ROGIER VAN DER WEYDEN. THE JUSTICE OF TRAJAN (Berne, Museum). *(Phot. Drenckholm.)*

FIG. 152. ROGIER VAN DER WEYDEN. HERKENBALD (Berne, Museum). *(Phot. Drenckholm.)*

*) It represents a Squire of the Order of St. Anthony (Tr.).

FIG. 153.—ROGIER VAN DER WEYDEN. FRAGMENT OF THE LAST JUDGMENT (Beaune).

mouth, and a wrinkle on the upper lip (Pl. II).

Other masterpieces are the portraits of Cardinal della Croce or Albergati (Fig. 135), and of Jan de Leeuwe, in the Imperial Museum at Vienna. The National Gallery of London owns three portraits by the hand of Jan van Eyck: one of a man, dated 1433, and signed with his motto: "Als ikh kan" (as I can); another, dated 1432, and yet another, dated 1434 and representing a man and a woman standing in a room, hand in hand (Fig. 134). These two figures, whose faces have little distinction and a sleepy expression, are generally believed to be portraits of Jan Arnolfini, the representative at Bruges of the Florentine banking house of the Medici, and his wife; but they are more probably Jan van Eyck himself and his wife. They all breathe the somewhat austere serenity with which this artist invests his figures; but they are also the very incarnation of truth, without a vestige of flattery or embellishment.

FIG. 154.—ROGIER VAN DER WEYDEN. FRAGMENT OF THE LAST JUDGMENT (Beaune).

We know a direct heir, if not a pupil, of Jan van Eyck. He bore the name of Petrus Christus or Christi, and was born about 1410 at Baerle in Flanders, a hamlet of Tronchiennes. In 1444 he acquired citizen's rights at Bruges, where he worked until his death after 1472. He signed several of his pictures, among others a *Portrait of a Man* (1446) belonging to the Earl of Verulam, in London; the *Legend of Ste. Godeberte* (1449), which has passed from the collection of Baron Oppenheim, of Cologne, to America; the diptych in the Berlin Museum (1452), representing, on one of the panels, *The*

JAN VAN EYCK

Portrait of the Painter's Wife

(Hospital of Saint Jean, Bruges)

Last Judgment, and on the other, *The Annunciation of the Virgin* and *The Birth of Christ;* and a *Madonna* (1457), belonging to the Staedel Institute at Frankfort.

FIG. 155.—ROGIER VAN DER WEYDEN. THE SEVEN SACRAMENTS (Antwerp, Mus.). *(Phot. G. Hermans.)*

The best known and the most remarkable of these pictures is the *Legend of Ste. Godeberte* (Fig. 137). It represents a scene from the life of St. Eligius who was, as is known, a clever goldsmith as well as a pious bishop. He was in his shop, when a young couple arrived to buy wedding-rings. The legend has it that St. Godeberte's parents wished to force their daughter into a rich marriage, but that she preferred to enter a convent and communicated her wish to St. Eligius, who thereupon put the ring upon her finger, and thus dedicated her to the service of the Lord. The picture belonged originally to the goldsmiths' guild of Antwerp, and it had, no doubt, been painted as a scene connected with their profession. More than this, it is, to the best of our knowledge, the first pictorial interpretation of an episode taken from real life. The figures as well as the objects are rendered in lively and brilliant colours. Yet, we do not find in this picture the intense brilliance, the marvellous

FIG. 156.—ROGIER VAN DER WEYDEN. ST. JOHN ALTAR-PIECE (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

reflections of Van Eyck's jewels and stuffs. — The same distance divides the two masters' portraits. Van Eyck's are individuals of strongly accentuated character, who think and feel more deeply than ordinary mortals; those of Petrus Christus are more superficially observed; they are virgin natures untried as yet by life. Such is the erect young man with a book in his hand, in the Salting Collection, London.*) A pleasing face, but not a very interesting personality (Fig. 136). The same remarks apply to the other works signed by our artist. The Berlin *Annunciation* (Fig. 138) shows a very graceful angel and a discreetly happy Virgin in a little interior of familiar intimacy, which lacks only more sparkling and vibrant colour. *The Birth of Christ* (Fig. 139) takes place in the open air; Joseph, Mary, a servant and three little angels kneel before the new born babe. As in the miniatures depicting rural life, the landscape background includes fields, woods, and castles. This is the earliest landscape known to us by a painter properly so-called; for the first time one of them places human beings of the simplest nature in their true setting.

FIG. 157.—ROGIER VAN DER WEYDEN. BLADELIN ALTARPIECE. THE NATIVITY (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

At the time when the brothers Van Eyck were at work upon their masterpieces, there flourished in the Walloon city of Tournai, in what is now Hainault, a school of a different origin. Here, architecture and sculpture had already produced a great number of remarkable works at a remote period.

In the first half of the fourteenth century (1332), paintings on cloth were executed at Tournai. After the year 1400, what was known as "flat painting", destined for the decoration of funerary monuments was practised on panels. Some artists of Tournai are known to us, and one of them, Rogier van der

*) Now, with the rest of the Salting collection, in the National Gallery (Tr.).

Weyden (de la Pasture), ranks as one of the most renowned masters of the Early Flemish School. Two others have only recently been admitted into the Pantheon of the Belgian masters: Robert Campin and Jacques Daret.

Robert Campin settled at Tournai about 1406, at the age of twenty-eight; he worked thus contemporaneously with the brothers Van Eyck. In 1410 he acquired the right of citizenship and became painter in ordinary to the communal administration. From that year until his death in 1444 he delivered a large number of works to the churches and guilds and to the town-hall. Until quite recently, none of these works had been attributed to him with absolute certainty. About twenty-five years ago, an anonymous master of very personal style was noticed among the primitives; works from his hand were discovered in many museums, and he was found to be closely akin to the famous Rogier van der Weyden. He was first called the Master of the Mérode altarpiece, after the name of the owner of his most important picture. Later, he was given the name of the Maître de Flémalle (a village between Liége and Namur), whence come several of his works now preserved in the Frankfort Museum. Quite recently, M. Hulin has expressed the opinion that the Maître de Flémalle and Robert Campin were the same artist, and that this artist was the master of two other excellent painters of Tournai, Rogier van der Weyden and Jacques Daret. This view seems to me to be well founded, and it certainly has my support. Robert Campin

FIG 158.—ROGIER VAN DER WEYDEN. THE STAR APPEARING TO THE MAGI (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

FIG. 159.—ROGIER VAN DER WEYDEN. THE TIBURTINE SIBYL (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

fared at Tournai much as the brothers Van Eyck had fared in Flanders. Before him, no illustrious artist had been known in the Walloon city. In his person arose a painter of the highest merit. We are well acquainted with two of his disciples, but we do not know the masters from whom he himself proceeded; and yet he, too, must have had a serious training. But whilst the Van Eycks have never been forgotten, centuries have passed without any evidence of interest in Robert Campin. It is only due to prolonged and persevering study on the part of

FIG. 160.—ROGIER VAN DER WEYDEN. MADONNA (Frankfort, Museum). *(Phot. Bruckmann.)*

FIG. 161.—ROGIER VAN DER WEYDEN. PORTRAIT OF A WOMAN (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

the learned that it has become possible to give him the place which is his due in the history of art.

Robert Campin is not lacking in characteristics to mark his personality. His most important work is, as we have already said, the altarpiece of the Mérode family, in Brussels (Fig. 142). It is a triptych. The central panel shows the *Annunciation of the Virgin*, the right wing St. Joseph, the left wing the two kneeling donors. The central composition captivates by the atmosphere of bliss and serenity with which it is charged; the Virgin is so absorbed in her reading that the Angel Gabriel hesitates to deliver the glad message; the interior contains an abundance of the furniture and utensils usual in a middle-class household.

High up, in a stained glass window, figure the arms of two Flemish families, the Van Ingelbrechts and the Van Calcums. The subject of the right hand shutter is very amusing: a very plainly dressed old man works with a gimlet on a mouse-trap. Other tools are laid out before him on a table. In the window, a second mouse-trap is waiting for a purchaser. The street is seen through the open window. Everything is minutely finished. The painter neglected neither a particle of wood, nor a bit of wire. The contour of the faces is very characteristic in the central panel — that of Mary, for instance. The rounded oval differs noticeably from that of the women of the other mediaeval painters, with whom the forehead is always broader and the face more elongated.

FIG. 162.—ROGIER VAN DER WEYDEN. THE PRESENTATION (Munich, Pinakothek). *(Phot. Bruckmann.)*

The Madrid Museum possesses two of the master's most important works. They were no doubt parts of a triptych, the principal panel of which has disappeared. The one represents the donor with St. John the Baptist (Fig. 140), the other, St. Barbara (Fig. 141). At the foot of the first is the inscription: "In the year fourteen hundred and thirty-eight, Master Heinrich von Werl of Cologne had this portrait done." Heinrich von Werl was born in a village of that name in Westphalia; for thirty-two years he was the provincial of his order. On the other picture, St. Barbara is reading a book. She wears an olive-green mantle over a yellow

FIG. 163.—ROGIER VAN DER WEYDEN. ADORATION OF THE MAGI (Munich, Pinakothek). *(Phot. Bruckmann.)*

FIG. 164.—DIERICK BOUTS. THE LAST SUPPER (Louvain, Church of St. Pierre). *(Phot. Bruckmann.)*

FIG. 165.—DIERICK BOUTS. THE PASSOVER (Munich). *(Phot. Berlin Phot. Gesellschaft.)*

strongly to the emotions. The evokes remote legendary epochs;

robe with red flowers. Her resemblance to the Virgin of the Mérode altarpiece is striking. Here, again, the furniture and the accessories are treated with extraordinary minuteness.

But the Museum of Frankfort is richer still as regards works by Robert Campin, and nowhere are the specific qualities of his art more clearly shown. There is first of all a *Holy Trinity* (Fig. 143). God the Father, wearing a crown and a heavy mantle, supports the drooping body of the dead Christ, upon whose shoulder the Holy Ghost has settled. The group is in a niche, and the painting imitates the colour of stone. The figures appeal Father, with His flowing beard, the Son, nothwithstanding His pitiful aspect, challenges admiration for the beautiful proportions of His body. This Holy Trinity forms the reverse of an altarpiece; the obverses of the two shutters of the same triptych are in the same museum. The one represents the Virgin giving the breast to the Infant Jesus, an admirably draped, sweet and touching figure. On the other shutter, Veronica is spreading out the veil upon which is the imprint of the suffering face of Christ (Fig. 144). She is an aged woman with a poignant expression, wearing a red dress with a jewelled border and green sleeves. A thick white kerchief is wound about her

head. Like the Virgin, she stands on a green meadow studded with flowers and against a woven hanging with a golden pattern. *The Impenitent Thief* is the most important of the Frankfort pictures (Fig. 145). The criminal is not nailed, but tied to the cross, with his arms pulled over the transverse beam. His rude, strong body is well proportioned, like that of the Christ of the *Holy Trinity* described above. Suffering is traced upon his features in sober but vigorous lines. He is painted against a gold background. At the foot of the cross are two men, a centurion and Longinus. This panel is a fragment of a great triptych, of which the Liverpool Gallery possesses a complete copy. The original must have been painted before 1430.

FIG. 166.—DIERICK BOUTS. THE PROPH. ELIJAH (Berlin). *(Phot. Berlin Phot. Ges.)*

The Berlin Museum owns an admirable portrait painted by Campin. It perhaps represents the Florentine Niccolo Strozzi (Fig. 146). Among works ascribed to Campin, or to his school, are the following pictures in the National Gallery, London: a Madonna in an interior (No. 2609), a portrait of a man and a portrait of a woman (No. 653), a *Death of the Virgin* (No. 658), and a *Magdalen* (No. 654). Of all these works only the last named seems to me to be rightly attributed to him. The features are vigorously drawn, with deep wrinkles and more darkly shaded furrows. The almost brutal energy of this face is surprising after Van Eyck's placid and

FIG. 167.—DIERICK BOUTS. ABRAHAM AND MELCHISEDECH (Munich). *(Phot. Hanfstaengl.)*

FIG. 168.-DIERICK BOUTS. THE INJUSTICE OF THE EMPEROR OTHO (Brussels). *(Phot. Hanfstaengl.)*

almost sleepy heads. Elsewhere, too, Robert Campin's painting is not without harshness. Not only was his *Holy Trinity* painted from a sculptured group, but all his works in "flat painting" are closely related to the school of sculpture which then flourished at Tournai. He is a colourist of the first rank. His interiors show marvellously treated furniture and accessories; out of doors his figures stand on flowery lawns and are set against rich tapestries and cloth of gold. He loves to clothe his figures in white draperies, and in red robes with resplendent jewelled borders.

Jacques Daret, one of his two known pupils, belonged to a Tournai family of artists and was born about 1404. In 1418 he entered the workshop of Robert Campin; on April 12, 1427, he obtained the title of apprentice, and on October 18, 1432, he became at once member and dean of the Guild of St. Luke. He lived alternately at Arras and at Tournai. From 1433 to 1435 he worked at Arras for Jean de Clercq, abbot of St. Vaast, and executed for him an altarpiece, the shutters of which had five panels on the outside. Four of these, which formed the inner row, have fortunately been preserved. They are *The Purification* (Fig. 147), now in the Tuck collection in Paris; the *Nativity*, in the collection of the later M. Pierpont Morgan, the *Adoration of the Magi*

FIG. 169.—DIERICK BOUTS. THE MARTYRDOM OF ST. ERASMUS (Louvain, Church of St. Pierre).

(Fig. 148) and the *Visitation* (Fig. 149), both in the Berlin Museum. Above these four panels was an *Annunciation.* In 1436, Daret returned to Tournai; but from 1446 to 1458 he lived again at Arras. In 1454 he was one of the principal artists employed by Philip the Good for the decorations in connection with the fête given at Lille, and famous in history under the name of "Vœu du Faisan". In 1468, he was again called in, with his most famous fellow-artists, to add to the splendours of Charles the Bold's wedding at Bruges. From this it appears that Daret was one of the best employed artists of his time, and that he worked between 1427 and 1468. Besides the works already mentioned, he executed yet another altarpiece for Jean de Clercq, depicting the Holy Ghost, and a design for tapestry on the subject of the *Resurrection.*

FIG. 170.—DIERICK BOUTS.] THE REHABILITATION (Brussels). *(Phot. Hanfstaengl.)*

The known works of Jacques Daret prove the artist's kinship with Robert Campin. The pupil's personages seem to belong to the same family as the master's. The high priest of the *Purification,* with his long wavy beard, might almost be mistaken for the God the Father of the *Holy Trinity;* the features of the Virgin recall those of the same figure in the Mérode altarpiece; the head-dresses, blue turbans, and head-cloths of the women, and the pleated caps of the men come from the same wardrobe. But Daret is inferior to his master; he lacks originality, he contents himself with imitating Campin without showing much of the creative spirit. He is a colourist whose hues are more remarkable for

FIG. 171.—DIERICK BOUTS. CHRIST IN THE HOUSE OF SIMON THE PHARISEE (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

FIG. 172.—DIERICK BOUTS. THE MARTYRDOM OF ST. HIPPOLYTUS (Bruges, Saint-Sauveur). *(Phot. Bruckmann.)*

variety than for richness. He lacks his master's subtle shades and precious tints; he is content to place his subjects in uniformly green landscapes.

Robert Campin's second pupil is better known to us, and occupies a very different place in our admiration. He was called Roger de la Pasture, a Walloon name, which he changed when he took up his abode in Flanders, into Rogier van der Weyden. It is under this second name that he became known and rose to fame. He was born in 1399. We find him first mentioned in a Tournai document, stating that on November 17, 1426, he received eight measures of wine from the Town Council. Then we read in the registers of the Tournai Guild of Painters that Robert Campin engaged him as apprentice on March 5, 1427. From a third document it appears that he was received as master-painter at Tournai on August 1, 1432. These data would agree perfectly with the rest of the master's biography, were it not established that Rogier van der Weyden lived from 1425 onwards in Brussels, where he had married, and where a son had been born to him. Some writers will not admit that he could have been honoured as a famous

FIG. 173.—HUGO VAN DER GOES. THE ADORATION OF THE SHEPHERDS (Florence, Uffizi Gallery). *(Phot. Anderson.)*

painter by the Town Council of Tournai in 1426, before he had even passed through the apprenticeship of his craft; and as the oldest art-historians speak of a Rogier van der Weyden, at Bruges, and of another living in Brussels, some have arrived at the conclusion that there were two painters of that name, both natives of Tournai, the elder of whom betook himself to Brussels, whilst the younger settled in Bruges, both producing masterpieces of the highest merit. This distinction between two

FIG. 174.—HUGO VAN DER GOES. PORTRAIT OF TOMMASO PORTINARI (Florence, Uffizi Gallery). *(Phot. Anderson.)*

FIG. 175.—HUGO VAN DER GOES. PORTRAIT OF T. PORTINARI'S WIFE (Florence, Uffizi Gallery). *(Phot. Anderson.)*

homonymous painters in less probable than the theory of one sole Rogier van der Weyden. The fact that he should have become famous before having been under a master's tuition, can be explained by the circumstance that the conditions of apprenticeship at Tournai were altogether different from those prevailing elsewhere. We have seen how Jacques Daret remained nine years in Robert Campin's workshop, before he could rise to the humble position of apprentice, and how he had to wait another five years before being passed as a master. So that it would have been quite possible for Van der Weyden to execute works of value, before having obtained the title of apprentice,

and he too, may have had to wait another five years to become "master". His biographers also tell us that in 1431 Pope Martin V. was in possession of an altarpiece from his brush — the triptych of Miraflores, now in the Berlin Museum; that in 1450 he set out for Italy, to celebrate the great jubilee in Rome; that he lived and worked at Brussels during the whole latter part of his life; and that he died at Brussels in 1464. The hypothesis of a Rogier van der Weyden at Bruges is thus simply due to a mistake on the part of the early art historians.

FIG. 176.—HUGO VAN DER GOES. PIETÀ (Vienna, Imperial Museum). *(Phot. Löwy.)*

The most famous picture by this great artist, and the only one the attribution of which is established by documentary evidence is the *Descent from the Cross* (Fig. 150), which he painted for the altar of the Archers' Company at Louvain. It is now in the Escorial. The Madrid Museum has two contemporary copies of it; and a third copy is preserved in the church of St. Pierre at Louvain. The cross is raised in the middle of the picture in a panel which is higher than the two sides. The body of Christ has been lowered by three disciples. A tearful

FIG. 177.—HUGO VAN DER GOES. THE ADORATION OF THE SHEPHERDS (Berlin). *(Phot. Berlin Phot. Gesellschaft.)*

woman and a man holding a jar of ointment are placed on the right; on the left, the fainting Virgin is supported by St. John and a young woman. All the faces breathe poignant grief, and this affliction is the link which unites the otherwise scattered figures of the group. They show a devout solicitude in carrying the corpse which seems to have no weight, and the beauty of which has not been changed by the death agony. Those who hold the body seem to exhibit it to the spectators like a relic, and their grief is tempered by adoration. Van der Weyden's brush has magic power, like Van Eyck's; and it has more sensitiveness and tenderness than Robert Campin's; nevertheless, the master's influence is to be found in many features of the pupil's work.

FIG. 178.—HUGO VAN DER GOES. ORIGINAL SIN (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 179.
HUGO VAN DER GOES. THE DEATH OF THE VIRGIN (Bruges, Museum).
(Phot. Daled.)

A little after 1430, Van der Weyden painted for the Town Hall of Brussels four large compositions, which for centuries were famous as the most important pictures of the country. Two of them were devoted to *Trajan, the just Emperor.* One day, when that prince set out for war at the head of his troops, a widow threw herself at his feet and begged him to have the murderer of her son brought to justice. The emperor had the criminal beheaded (Fig. 151). The other picture of which the virtuous emperor is the hero, shows Pope Gregory obtaining from God the release of this irreproachable pagan from hell.

FIG. 180.
HUGO VAN DER GOES.
PORTRAIT OF DONORS
(Bruges, Church of St. Sauveur).
(Phot. Bruckmann.)

The other two compositions celebrated the *Justice of Herkenbald.* At a time when that just man was confined to his bed, his nephew was accused of having violated a young girl. The invalid had the guilty person brought to his bedside and cut off his head with his own hand. When, at the hour of death, the bishop, in consideration of the dying man's impenitence, refused him the sacrament, the Host placed itself unaided upon his lips (Fig. 152). These marvellous pictures were destroyed at the bombardment of Brussels in 1695, but they were reproduced on the tapestries which the Swiss took with the rest of the loot captured at Grandson from Charles the Bold. They are still preserved in the Berne Museum. It is impossible to appreciate the merit of the originals from tapestries, but they enable us nevertheless to get some idea of the compositions of these ancient historical paintings.

In 1443, Nicolas Rolin, chancellor of Philip the Good, founded a hospital, the picturesque architecture of which may be admired to this day at Beaune, a little town near Dijon. About the same time, Rolin commissioned Rogier van der Weyden to paint for the chapel of this hospital an immense altarpiece, probably the master's most important work. It represents *The Last Judgment.* In the central panel, which is considerably higher than the wings, Christ is enthroned on a rainbow, as supreme Judge; below him descend four flying angels, who are sounding the trumpet to summon the dead to judgment; in their midst, St. Michael holds the scales on which he weighs the sins and the virtues (Fig. 154). On the right, the condemned are sent into

FIG. 181.—MEMLINC. THE LAST JUDGMENT (Dantzig, Church of Our Lady).
(Phot. Berlin Phot. Gesellschaft.)

the infernal abyss; on the left, the elect are led by a angel to the celestial paradise. Legions of the elect in adoration before Christ appear on either side of the principal group (Fig.153). On the reverse of the shutters are portraits of the donor and his second wife, Guigone de Salins. After the Van Eycks' *Adoration of the Lamb*, this *Last Judgment* is certainly the most important work of the Flemish Gothic school. These two compositions moreover deal with the greatest themes of the Christian religion: the Lamb of God descended upon earth to redeem original sin; and Christ appearing in the clouds to judge the use which humanity has made of this grace. In both works, the subject matter is divided into several panels; but the Van Eycks' composition is much more homogeneous than Van der Weyden's, who never quite succeeded in rendering the movements of his figures naturally and with elegance: his heads are often placed crookedly and stiffly upon the shoulders. *The Last Judgment* lacks the majestic grandeur of the *Adoration*. Yet one cannot but admire the mixture of sternness and benevolence in the Sovereign Judge, the noble grace of the archangel Gabriel, the charm of Mary, the varied expressions of fervour in the apostles, the terror of the damned, and the happy proportions of the nude figures.

FIG. 182.—MEMLINC. THE MYSTIC MARRIAGE OF ST. CATHERINE (Bruges, Hospital of St. Jean). *(Phot. Hanfstaengl.)*

FIG. 183.—MEMLINC. MADONNA (Bruges). *(Phot. Bruckmann.)*

FIG. 184.—MEMLINC. THE ADORATION OF THE MAGI (Bruges, Hospital of St. Jean) *(Phot. Bruckmann.)*

The triptych of the Seven Sacraments in the Antwerp Gallery is also one of Rogier van der Weyden's most important compositions (Fig. 155). It was painted for Jean Chevrot, Bishop of Tournai from 1437 to 1460, and blends the daily life of the middle class with mystical ideas to a greater degree than the other works. On the central panel, a priest is saying mass in a vast basilica, the side chapels of which contain the various sacraments, the high altar being reserved for the Eucharist. In the centre of the nave, in the foreground, the painter has erected a crucifix. The Saviour has breathed his last and hangs lifeless upon the Cross. The fainting Virgin is supported by St. John. The painter does not

FIG. 185.—MEMLINC. ST. URSULA LANDING AT COLOGNE (Bruges, Hospital of St. Jean). *(Phot. Hachette.)*

FIG. 186.—MEMLINC. ST. URSULA RECEIVED BY THE POPE (Bruges, Hospital of St. Jean). *(Phot. Hermans.)*

confine himself to a simple representation of the scenes proper to his subject. He indulges in variations on the chosen theme. At the patient's bedside he has placed a nurse reading a book. Three children who have just been confirmed, retire, impressed by the religious solemnity, but this does not prevent them from casting inquisitive glances at the baptismal chapel. The painter has not attempted to fuse these divers episodes into a whole; but, as is his wont, he has managed to analyse emotions and to express them clearly. The general tonality is brilliantly luminous; this Gothic church, into which the sun-light generally filters in broken rays, is inundated by a victorious radiance.

FIG. 187.—MEMLINC. THE MARTYRDOM OF ST. URSULA (Bruges, Hospital of St. Jean). *(Phot. Lévy.)*

The so-called altarpiece of St. John in the Kaiser Friedrich-Museum at Berlin is one of the earliest altarpieces of small size (Fig. 156). In the central panel is *The Baptism of Christ;* on the left, *The Nativity;* on the right, *The Beheading of St. John the Baptist.* The drawing is looser and the colour duller than in the later works. In the *Beheading* the executioner is not set properly on his legs. But, with all its faults, this minor work is very beautiful. *The Bladelin Altarpiece,* another picture in the same gallery, was commissioned from the painter shortly after 1450 by Peter Bladelin for the church of Middelburg in Zeeland. The central panel represents *The Nativity* (Fig. 157); the left panel, the *Tiburtine Sybil* (Fig. 159); that on the right, *The Star*

FIG. 188.—MEMLINC. ST. CHRISTOPHER (Bruges, Museum). *(Phot. Hanfstaengl.)*

FIG. 189.—MEMLINC. WILLEM MOREEL, HIS SONS AND HIS PATRON (Bruges, Museum). *(Phot. Daled.)*

FIG. 190.—MEMLINC. BARBARA DE VLAENDERBERGHE, HER DAUGHTERS AND HER PATRONESS (Bruges, Mus.). *(Phot. Daled.)*

appearing to the Magi (Fig. 158). The same Museum has recently acquired a *Portrait of a Woman* (Fig. 161), one of the very rare portraits attributed to Rogier; the attribution appears to be justifiable. It shows a young woman in a white hood and a purplish-grey robe, with a pretty face, an amiable expression, and a fresh pink complexion. Another portrait of a woman, very delicately touched, with a clear complexion, is in the National Gallery in London. Van der Weyden is represented in the Frankfort Museum by a *Madonna between four Saints:* SS. Peter, John the Baptist, Cosmo and Damian. The picture was probably executed in Italy for a member of the Medici family (Fig. 160). The face of Mary is less pleasing than the very vivacious heads of the Saints.

FIG. 191.—MEMLINC. THE JACQUES FLOREINS MADONNA (Paris, Louvre). *(Phot. Hachette.)*

The Munich Pinakothek owns a work of our artist's full maturity: a

large triptych, the central panel of which shows *the Adoration of the Magi* (Fig. 163), the one on the right, *The Annunciation;* and the one on the left, *The Presentation in the Temple* (Fig. 162) subjects that have been very frequently treated, but never with more delicacy of feeling or with more artistic refinement. The Magi bring their offerings to the newly-born Saviour in a ruined stable. On the left, the donor kneels behind St. Joseph. The master does not reserve the splendour of his brush for the Eastern kings alone; all his personages, Mary and Joseph as well as the

FIG. 192.—MEMLINC. VIRGIN AND DONOR (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 193.—MEMLINC. THE TWO ST. JOHNS (Vienna, Imperial Museum). *(Phot. Löwy.)*

retinue of the Magi, are treated with a loving care that endows them with moral and physical distinction. If the painter idealises his figures, he renders their surroundings with the greatest attention to truth. In order to interpret these figures, which are as decorative as they are refined, he resorts to the rarest colours of his palette, which he applies with his most caressing touch. They are illuminated by a tender light, such as becomes a work of worship.

Not only the name of Rogier de la Pasture, but his whole manner of painting, had taken on the Flemish accent. True, his figures still retain the manner of Tournai in that clearness of relief which makes them detach themselves so strongly from their

background; but he has further mastered the natural attitudes, the brilliant colouring, the luminosity and the marvellously delicate technique which are the characteristics of Flemish art.

FIG. 194.—MEMLINC. ADAM AND EVE (Vienna, Imperial Museum). *(Phot. Löwy.)*

By his removal to Brussels, Rogier van der Weyden closed the flourishing period of the school of Tournai, and established, so to speak, the unity of the Flemish school by extending its activity as far as Brabant.

Rogier Van der Weyden had settled in Brussels; the next great artist we meet with took up his abode at Louvain, the second town of the duchy. Dierick Bouts was born about 1410 at Haarlem in Holland; he is therefore frequently called Thierry of Haarlem. Having emigrated to Louvain, he married in that city about 1450. In 1464 he worked there on a polyptych for which he was paid between 1466 and 1468. The principal panel represents *The Last Supper*, and is now in the church of St. Pierre, at Louvain; two of the shutters, *The Prophet Elijah in the Desert* and *Passover in a Jewish Family* belong to the Berlin Museum; two others, *Abraham and Melchisedech* and *The Manna in the Desert* to the Munich Gallery. About 1465, he painted *the Martyrdom of St. Erasmus* for the chapel of that saint in the church of St. Pierre at Louvain, where this picture is still to be seen. In 1468, Dierick Bouts was appointed painter to the city of Louvain, and was at once commissioned to paint two important compositions: *A Last Judgment*, which has

FIG. 195.—MEMLINC. THE NATIVITY. FRAGMENT OF THE SEVEN JOYS. (Munich, Pinakothek). *(Phot. Bruckmann.)*

disappeared, and the *Unjust Judgment of the Emperor Otho*, which comprised no fewer than four episodes. Only two of these four were painted by our artist between 1470 and 1475, in which latter year he died. Besides these very famous pictures we know a few others.

FIG. 196.—MEMLINC. OUR LORD'S PASSION (Turin, Museum). *(Phot. Alinari.)*

Dierick Bouts is the first and also the most individual of the primitives who came to Flanders from Holland. In more ways than one he resembles Rogier van der Weyden, but he also differs from him in other respects. Both have a predilection for dramatic subjects. But with Rogier van der Weyden the emotion is deeper. Bouts' personages retain an air of imperturbable calm; his lines are rigid, his attitudes constrained; with both the colour is lively and clear, but it is more harmonious with Van der Weyden, richer and more brilliant with Bouts.

FIG. 197.—MEMLINC. OUR LORD'S PASSION (Turin, Museum). *(Phot. Anderson.)*

The best of all existing pictures by Bouts is the *Last Supper* (Fig. 164) of Louvain. For the subjects borrowed from Bible history, mediaeval artists were wont to adopt the *mise-en-scène* of the Mystery Plays. Dierick Bouts placed the Saviour and the Apostles just as he had seen them seated in the spectacles given by the Rhetoricians. Christ, occupying the middle of the table and facing the spectator, holds in His left hand the Host, which He blesses with his right. He looks straight before him, without emotion, and as if unmindful of his surroundings; the

Apostles are placid and pensive people, without expression, except Judas, whose physiognomy breathes evil. This assembly of saints is rather one of mystic dreamers than of militant preachers whose doctrine is to shake the world. Their attitudes lack ease, but the execution is remarkably skilful. The flesh-tones are clear to the verge of transparency; every hair on the heads is painted separately; the feet and hands are ascetically lean; the garments and the table-cloth fall in angular folds, yet the shadows they form are soft and velvety; the colour is brilliant, the dominant tones being variations of red. Taken as a whole, it is a masterpiece of exquisite craftsmanship and of ennobled truth. The shutters, two of which are at Berlin and two at Munich, are worthy of the central panel. *The Jewish Passover* (Fig. 165) approaches it most nearly. A Jewish family of six persons are standing round a table to commemorate the exodus from Egypt. The bearded, dreamy-faced men, the clear and unobtrusive tone of the paved floor, the shimmering whiteness of the table-cloth, the frank colour of the figures silhouetted against the neutral background, have the same characteristics as the *Last Supper*. *The Prophet Elijah* (Fig. 166) — likewise in the Berlin Museum — is also remarkable. The prophet lies asleep on the ground; he wears a green mantle over a green tunic; the

FIG. 198.—MEMLINC. CALVARY. THE CASTING OF LOTS (Lübeck, Cathedral).

FIG. 199.—MEMLINC. CHRIST AND ANGELS. FRAGMENT (Antwerp, Museum). *(Phot. G. Hermans.)*

angel who is awakening him is draped in a white robe with blue reflections. The background consists of a rocky landscape with a verdant distance. Here again the lively enamel-like colours are superb. The two other wings, *The Meeting of Abraham and Melchisedech* (Fig. 167) and *The Israelites gathering the Manna*, both in Munich, bring together similar groups, whose placidity almost amounts to torpor, and whose life seems to be concentrated in the rich colour of their costumes. *The Martyrdom of St. Erasmus* (Fig. 169) is a peculiarly gruesome drama: the martyr is extended on his bed of torture stark naked but for a white cloth round his loins; through a narrow incision in his stomach, his intestines are reeled off like a strand of wool or the silk of a cocoon. Two executioners carry out this horrible operation. Behind this group stands a high dignitary, dressed in a richly embroidered robe and with a fur cap on his head. Beside him are two judges and an attendant. The background is enclosed by hills. Here again the participants are disconcerting in their imperturbability; the judges look calmly and rigidly upon the scene of suffering. The torture does not induce even a slight grimace on the quietly distressed face of the sufferer. The executioners are more disturbed than he. As a whole, the picture is colder

FIG. 200.—MEMLINC. CHRIST AND ANGELS. FRAGMENT (Antwerp, Museum). *(Phot. G. Hermans.)*

FIG. 201.—GHEERAERT DAVID. CAMBYSES AND SISAMNES (Bruges, Mus.). *(Phot. Daled.)*

in tone than the *Last Supper*, and it also lacks the play of lights and shadows that enriches this work.

FIG. 202.—GHEERAERT DAVID. THE PUNISHMENT OF THE CORRUPT JUDGE (Bruges, Museum). *(Phot. Daled.)*

The large compositions by Dierick Bouts in the Brussels Museum, *The Injustice of the Emperor Otho* and *The Rehabilitation* (Fig. 168, 170), are the most important historical pictures bequeathed to us by the Early Flemish School. The figures are distinguished by their elongated bodies and faces; most of them wear a high plain cap without a rim, which makes them look still taller and more slender. Here again, the personages seem to be all of the same rank and condition. The executioner, in a yellow doublet and blue hose, is round and smooth, without any accidents of relief or folds in his garments. He is as impassible as the woman who holds the head of the executed person. Nevertheless, these pictures have great merits. Certain heads are marvellous in execution. The backgrounds are treated as carefully as those of the early miniatures. The painter sought to represent a historical fact, and he has accomplished his task with the precision of a chronicler. The emperor's wife conceived an illicit passion for one of the lords of the court. Having vainly tried to seduce him, she accused him to her husband of having tried to rob her of her honour. The monarch had the noble's head cut off. Such is the double subject treated in the first

FIG. 203.—GHEERAERT DAVID. THE MYSTIC MARRIAGE OF ST. CATHERINE (London, Nat. Gallery).

picture. The second shows us the victim's widow, holding her husband's head, and kneeling before the emperor to demand vengeance. She passes victoriously through the ordeal by red-hot iron, and Otho gives judgment in her favour, and condemns the guilty empress to be burnt alive.

FIG. 204.—GHEERAERT DAVID. DONOR AND SAINTS (London, National Gallery).

The Christ in the House of Simon the Pharisee, belonging to the Berlin Museum (Fig. 171), is also one of Dierick Bouts' chief works. The Saviour at table with two disciples recalls the Christ of the *Last Supper;* on the left is the kneeling donor, a Carmelite; on the right, the Magdalen is seen washing the feet of Christ. As is always the case with Bouts, the attitudes are a little stiff, but the painting itself is admirable. Another precious work is the *Madonna between St. Peter and St. Paul*, in the National Gallery in London. The Virgin places her hand upon a book held open by St. Paul, while St. Peter presents a flower to the Divine Child.

The Martyrdom of St. Hippolytus (Fig. 172), in the church of St. Sauveur, at Bruges, is generally attributed to Bouts. If this work is not by him, this certainly due to one of his pupils, perhaps even to his son, so closely does it resemble the master's manner.

FIG. 205.—GHEERAERT DAVID. MADONNA AND SAINTS (Rouen, Museum). *(Phot. Leneipt.)*

It was Hugo van der Goes who led the Flemish school to a new path which it was to follow for a long period, namely, that of realism. We know but little of this artist's youth, but we have an account

FIG. 206.—GHEERAERT DAVID. JEWISH JUDGES (Antwerp, Museum). *(Phot. G. Hermans.)*

of his closing years which makes him better known to us than any other great artist of the Middle Ages in Flanders. He was born probably in 1440 at Goes, in Zeeland. In 1467 he was admitted to the guild of painters at Ghent. In 1476, at the moment when he was on the point of finishing, or had just finished, the triptych painted for Tommaso Portinari, the agent of the Medici family at Bruges, he took the extraordinary resolution of retiring to the Convent of the Rouge-Cloitre, near Bruges. A chronicle of this convent gives us ample information upon this resolution and its consequences. Some years later, he was seized by madness; he believed himself eternally damned, and never ceased to proclaim it. Attempts were made to calm him by playing the zither to him, but they were of no avail; the illness followed its course; the disorder became worse, and the unfortunate artist died in 1482.

FIG. 207.—GHEERAERT DAVID. THE HOLY WOMEN (Antwerp, Museum). *(Phot. G. Hermans.)*

His chief work, and the only one attributed to him unhesitatingly to within the last few years, is *The Adoration of the Shepherds* (Fig. 173), which he painted for Tommaso Portinari, and which is now in the Uffizi Gallery in Florence. The conception of the subject is original, and differs entirely from that of the numerous artists who had treated it before. The angels dressed in mantles as richly

decorated as chasubles, who adore the Infant Jesus, are creations due to the mysticism of the early Primitives. Their naïve and miraculous intervention is an interesting evidence of religious fervour. With the shepherds, surprise and curiosity get the better of adoration. They are real peasants — human beings as rude in physique as in intelligence. This juxtaposition of the angels with the shepherds is a daring invention. The painting itself is still executed with the same minuteness; the drawing is emphatic, the colour brilliant and light. The wings represent Tommaso Portinari and his wife with their children and their patrons, St. Thomas and St. Anthony, St. Margaret and the Magdalen (Figs. 174, 175). The winter landscape in the background is rendered with incomparable delicacy.

FIG. 208.—JEAN PRÉVOST.
THE LAST JUDGMENT (Bruges, Museum).
(Phot. Daled.)

A second *Adoration of the Shepherds* (Fig. 177), which came from Spain and has belonged since 1903 to the Kaiser Friedrich-Museum in Berlin, has been attributed to Hugo van der Goes on sufficient grounds. Here, again, Mary, Joseph, the angels and the shepherds kneel around the newly-born Infant, Who is lying naked in His crib. Mary and the angels are charming and radiant figures; in the two shepherds, one of whom is kneeling and the other pressing forward, the painter has been anxious to show us real children of nature, rude and rough. Not only are their faces ugly, but their gestures

FIG. 209.— JEAN PRÉVOST.
DONOR AND HIS PATRON SAINT
(Bruges, Museum). *(Phot. Daled.)*

are constrained and unpleasant. The picture is more harmonious in colour than the altarpiece at Florence. The two gorgeous prophets with their expressive faces give a note of fancy and splendour to a historical scene that is strongly permeated with Van der Goes' chief characteristic, the realism of daily life, notwithstanding the angelic choir that happens to take part in it.

Among the other works attributed to Hugo van der Goes, two at least appear to be by his hand. First the little diptych of the Imperial Museum at Vienna, a *Pietà* and *Original Sin*.

FIG. 210.—JEAN PRÉVOST. THE DONOR'S WIFE (Bruges, Museum). *(Phot. Daled.)*

FIG. 211.—AMBROSIUS BENSON. DEIPARA VIRGO (Antwerp, Museum). *(Phot. G. Hermans.)*

The *Pietà* (Fig. 176) may be described as a "miniaturised" picture, characterised alike by Van der Goes' usual unpleasant faces, and by his fine and luminous colour. In the *Original Sin* (Fig. 178) we have two deliciously modelled nude figures in an enchanting landscape.

The Death of the Virgin of the Bruges Museum is another remarkable picture (Fig. 179). God the Son extends His arms from on high towards His mother to receive her, whilst she, from her death-bed, contemplates Christ with an expression of hope and love. The Apostles, stricken with grief, surround the dying woman. The flesh-tones are remarkable for their strange ashen whiteness; the dresses form large masses of colour with

softly toned reflections; the faces are intelligent and visibly affected; the eyes in particular are full of anguish; everything is more reticent, more subdued than in Van der Goes' ordinary work. To explain the difference between this and his other pictures, it has been suggested that his mind was already clouded when he painted this panel.

FIG. 212.—UNKNOWN. ARCHERS' FÊTE AT ANTWERP (Antwerp, Museum). *(Phot. G. Hermans.)*

On one of the shutters of the *Martyrdom of St. Hippolytus*, attributed to Dierick Bouts, the portraits of the donors are painted (Fig. 180). These differ so considerably from the other parts of the work that they have been attributed to an artist other than Bouts, namely, to Van der Goes. The painting is so masterly, the little figures are so expressive, that this attribution seems very reasonable.

During the second half of the fifteenth century, Flemish painting entered upon a kind of renaissance with Hans Memlinc, who was, after the Van Eycks, the greatest of fifteenth century Flemish masters. He divests the personages of his predecessors of all their lingering stiffness and rudeness. He gives an almost feminine elegance to the Apostle St. John and to the holy hermits. His personages are no longer people of action, but dreamers, who know not suffering and death, who live in the seclusion of a mystical existence, and whose whole life is passed in peaceful contemplation; his favourite models are happy children, tender mothers, chaste

FIG. 213.—QUENTIN MASSYS. THE VEIL OF VERONICA (Antwerp, Museum). *(Phot. G. Hermans.)*

virgins — all that the world accounts sweetest and most lovable. His colour is not so strong as that of his predecessors, but it is more seductive; his technique is polished; his light, as caressing as that of a spring morning He is the master *par excellence* of celestial grace and of angelic joy.

We have no more information concerning his childhood and artistic education than we have of those the majority of the Flemish primitives. A happy chance has recently led to the discovery, in an old manuscript, of a note according to which

FIG. 215.
QUENTIN MASSYS. MADONNA
(Antwerp, Museum).
(Phot. G. Hermans.)

FIG. 214.
QUENTIN MASSYS. THE HOLY FACE
(Antwerp, Museum).
(Phot. G. Hermans.)

he was born at Mayence, perhaps not in the town itself, but in the surrounding Rhineland district; and since that district is traversed by a tributary called Memling, and one of its villages bears the name Memlingen, there is good reason for believing that he first saw the light in that locality. For the year of his birth, we are reduced to mere conjecture. It should, no doubt, be placed between 1430 and 1435. In 1467, or a little earlier, he settled at Bruges, in which city he lived from that year until the day of his death, August 11, 1494.

One of his earliest known works was painted in 1467 or 1468. It is the little altar-piece executed for Sir John Donne of Kidwelly, now in the collection of the Duke of Devonshire, at

Chatsworth (Fig. 30). On the central panel the Virgin is seated with the Infant under a canopy; she is flanked by two angel-musicians, one of whom offers an apple to the baby, who is seizing it. In the foreground are the kneeling figures of the donor, Sir John Donne, and his wife, Elizabeth Hastings, with their daughter; behind them, St. Barbara and St. Catherine. On the shutters, St. John the Evangelist and St. John the Baptist. Memlinc never tired of painting the Madonna, the two angels, and these four saints. Again and again one finds in his pictures the Virgin with her waving locks falling upon her shoulders, Catherine and Barbara, both of almost ethereal delicacy, the little angel who plays so gracefully with the Infant Saviour, and the Apostle John, with a lock of hair falling over his forehead.

FIG. 216.—QUENTIN MASSYS. MADONNA (Berlin). *(Phot. Berlin Phot. Gesellschaft.)*

One of Memlinc's important works is preserved at Dantzig. It was painted for Jacopo Tani and sent in 1473 by sea to Florence. In the course of the voyage the ship was captured by a pirate, who presented the altarpiece to the church of Our Lady at Dantzig. The opened panels represent *The Last Judgment* (Fig. 181). In the centre, Christ is seen enthroned on the rainbow; St. Michael holds the scales. On the shutters, the blessed mount the steps leading to Paradise, and the damned are hurled into hell. The subject of this composition is unique in Memlinc's work.

FIG. 217.—QUENTIN MASSYS. THE GENEALOGY OF THE VIRGIN (Brussels). *(Phot. Hanfstaengl.)*

The balance of the parts, and the perfection of the nude bodies prove that the artist had made considerable progress since his first productions.

A number of the master's best works are to be seen at the small museum of the Hospital of St. Jean, at Bruges. The most important of them is the *Marriage of St. Catherine* (Fig. 182), which was painted in 1479 for the two monks, Anthony Seghers and Jacob de Cueninc, and for the two nuns, Agnes Casembrood and Clara van Hulsen. There is a great analogy between this picture and the one executed by Memlinc for Sir John Donne. The protagonists are the same, but they are shown without the donors, and they are disposed more symmetrically and with even deeper feeling. So many immaculate bodies and stainless souls! The handling is broader and mellower; the tones have become more shimmering. Wherever the light sheds its rays, it enhances the brilliance and increases the solidity of the colour. On the right shutter is St. John on the isle of Patmos; on the left, the beheading of St. John the Baptist.

FIG. 218.—QUENTIN MASSYS. THE ENTOMBMENT (Antwerp, Museum). *(Phot. G. Hermans.)*

Another much smaller altarpiece, also belonging to the Hospital of St. Jean, represents *The Adoration of the Magi* (Fig. 184). It is dated 1479 and was presented by Jan Floreins; it is a little masterpiece of sumptuous colour, marvellously brilliant.

In 1487 Martin van Nieuwenhove, who was burgomaster of Bruges, presented to the Hospital of St. Jean, of which he was director, a diptych with his portrait on one panel (Pl. III) and the *Madonna* on the other (Fig. 183). The Mary is of the same type as all Memlinc's Virgins: the forehead well-developed, the fine nose projecting little, but rather elongated, the mouth small, the chin pointed. The Child lacks charm. The costume, the background, and the accessories are lively and brilliant in colour.

The portrait of Martin van Nieuwenhove is one of Memlinc's masterpieces. The painter has here succeeded in creating the illusion of life. The donor is not a mystic; he is not even devout, although his hands are joined in prayer. He faces the future with more curiosity than exaltation, and shows a young man's ambition to play a part in the world. The locks of his hair fall upon his shoulders, his lips quiver, his eyes flash fire. Contrary to Jan van Eyck's method, the background is filled with rich accessories, and from this light and varied ground, the figure stands out with youthful energy.

FIG. 219.—QUENTIN MASSYS. HEROD'S FEAST (Antwerp). *(Phot. G. Hermans.)*

FIG. 220.—QUENTIN MASSYS. ST. JOHN IN THE BOILING OIL (Antwerp). *(Phot. G. Hermans.)*

The most famous work in the possession of the Hospital of St. Jean is the shrine of St. Ursula; a reliquary in the form of a Gothic chapel, measuring 2 ft. 10 in. in height and 3 ft. in length, the panels of which are painted and gilded all over. On October 21, 1489, the relics of the holy martyr were enclosed in this casket by the bishop of Sarepta; the work must therefore have been completed about this time. One of the façades of the graceful chapel shows the Virgin with two angels in adoration; the other represents Ursula protecting some of her companions under the folds of her mantle; on each side-wall the history of the saint is unfolded in three little panels: how she went from England to the Continent, and the martyrdom which awaited her on her return to Cologne (Fig. 185, 186, 187). The roof of the chapel is decorated with six medallions, those of the saint and her companions with angel-musicians in heaven. The handling in these panels is less delicate and the colour less

FIG. 221.—QUENTIN MASSYS. THE BANKER AND HIS WIFE (Louvre, Paris). *(Phot. Neurdein.)*

mellow than in Memlinc's other works. The artist seems to have been less intent on perfection of detail for each isolated figure, than on the marvellous polychromy of the whole. And the shrine certainly gives the impression of an inestimable jewel, a masterpiece of the goldsmith's art, compact of gold and precious stones.

Bruges possesses yet another masterpiece by Memlinc: the triptych which he painted in 1484 for the chantry of the church of St. Jacques, now in the municipal gallery. The central panel represents St. Christopher wading through a river and carrying the Infant Christ upon his shoulders (Fig. 188). On the left stands St. Maurus reading; on the right, St. Giles, holding a closed book and caressing a fawn. On the left shutter, Willem Moreel is seen kneeling with his five sons under the protection of his patron (Fig. 189); on the right shutter he is faced by Barbara de Vlaenderberghe, his wife, with her eleven daughters, and St. Barbara (Fig. 190). The three saints of the central panel seem isolated, each lost in his own beatitude, and unconnected with the others by any mutual action or sentiment. The portraits of the donors, especially that of the father, rank among Memlinc's best productions.

FIG. 222.—QUENTIN MASSYS. PORTRAIT OF JOSSE VAN CLEEF (Florence, Uffizi Gallery). *(Phot. Alinari.)*

Other masterpieces by Memlinc are dispersed in foreign countries. The Louvre owns a *Madonna* (Fig. 191) adored by Jacques Floreins,

his wife, and their children. This picture dates from the last years of the life of the donor, who died in 1489 or 1490. Memlinc shows here his usual qualities, but does not wholly escape the reproach of monotony. Another work of the same kind, but smaller in size, is the *Madonna with the Donor* at Vienna (Fig. 192), one of the pictures in which the master is most seductive and shows great tenderness of religious feeling. On the inside of the shutters are figures of St. John the Baptist and St. John the Evangelist (Fig. 193), on the outside Adam and Eve (Fig. 194). — Certain pictures are more varied and more complicated in composition. The Munich Pinakothek possesses one with a variety of subjects, known as *The Seven Joys of the Virgin* (Fig. 195). This work was painted in 1480 for Pieter Bultinc, member of the guild of tanners, who presented it to his corporation for the decoration of their altar in the church of Notre-Dame at Bruges. It depicts events in the life of the Virgin, the setting of which is a mountainous site near Jerusalem, with the holy city in the background. From this romantic landscape the minute figures stand out in brilliant and delicate gradations of colours.

FIG. 223.—QUENTIN MASSYS.
THE COURTESAN (Paris, Comtesse de Pourtalès).
(Phot. Bruckmann.)

There is an analogous picture in the Turin Gallery. It was painted by Memlinc for Willem Vrelant, the Bruges miniaturist, who presented it in 1478 to the Guild of SS. John and Luke for

FIG. 224.—QUENTIN MASSYS.
PORTRAIT OF A CANON
(Vienna, Liechtenstein Gallery).
(Phot. Bruckmann.)

FIG. 225.—QUENTIN MASSYS. HEAD OF AN OLD MAN (Paris, Mad. André's Collection). *(Phot. Bruckmann.)*

the altar of their chapel in the church of St. Barthelémy. Scenes from the *Passion of Christ* (Figs. 196, 197) are set forth upon it, in a background of streets and squares that represents Jerusalem. The figures are very highly finished; they exceed in minuteness even those of the shrine of St. Ursula. There are no fewer than two hundred of them. This is Memlinc's most delicate work. In no other has the painter combined such beauty of technique and sumptuousness of colour with such spirited and dramatic action.

Finally, we must mention two pictures of vast proportions. First, the *Passion* of Lübeck, an altar-piece ordered by Heinrich Greverade and his brother Adolphe, a Canon who had long lived in Flanders. It was painted in 1491, and placed in 1493 in the cathedral which it adorns to this day. It must thus have been one of Memlinc's last works. This picture, which represents scenes from the Passion, is no longer carried out with the same care and delicacy as his earlier works; the master had enlisted collaborators. Yet, the emotions of the personages are rendered in very vivid fashion, for instance in the group of soldiers throwing dice — a keenly observed and finely executed scene (Fig. 198).

FIG. 226.—JOSSE VAN CLEEF. HOLY FAMILY (Vienna, Imperial Museum). *(Phot. Löwy.)*

Another important picture of vast dimensions represents Christ and some angel-musicians (Figs. 199, 200). It was executed for the decoration of an organ-case in the church of Najera in Spain, whence it came to the

Antwerp Museum. In the middle is God the Father between two groups of singing angels. On each shutter are five angel musicians. The figures, which are over life-size, stand out in light, soft tones against a gold background sprinkled below and above with dark clouds. The handling is broad and yet careful. Compared with Van Eyck's singers and celestial musicians, the faces are calmer, and their expression less solemn: in this celestial concert, everything breathes joy.

FIG. 227.—MARINUS VAN ROYMERSWAEL. ST. JEROME (Madrid). *(Phot. Anderson.)*

Memlinc's pupil and successor, Gheeraert David, is the last great painter of the old school of Bruges. The commerce and the prosperity of the Flemish capital were already undergoing a marked decadence which was bound to react upon its art. Like many of his predecessors, David had come from the other side of the Scheldt, from Oudewater, where he was born about 1460. In 1483 we find him in his new residence; the Guild of St. Luke received him as master in 1484; he died in 1523. During his life, he was the most renowned and most sought-after of painters, but his fame was eclipsed in the course of the centuries to such a degree that fifty years ago not a single work was any longer attributed to him; he and his pictures have only been recognized as a result of discoveries made in the archives. We know now that the town council of Bruges commissioned him to decorate the hall of justice of the Hôtel-de-Ville

FIG. 228.—MARINUS VAN ROYMERSWAEL. THE MONEY-CHANGER (London, Nat. Gallery). *(Phot. Hanfstaengl.)*

with two large compositions representing famous instances of equity. They are preserved in the Museum of Bruges. The first tells us how Cambyses, king of Persia, had the disloyal judge Sisamnes arrested (Fig. 201); the second, how he had him flayed alive so that his skin should be used for covering the chair upon which the judge's son, as his father's successor, was called upon to sit (Fig. 202). David's calm and peaceful art is concerned to represent the personages in dignified and reserved attitudes rather than with agitated gestures or in impetuous action. The courtiers are ranged behind the king, who accuses the culprit, and behind the executioners, who are flaying the condemned man. The anguish which contracts the bad judge's brows alone reveals the drama which is being enacted; the tortured man is grimacing rather than suffering; the executioners apply themselves correctly and methodically to their atrocious business, like prudent surgeons. The execution of this work seems inferior to that of the earlier masters; the brushwork is not so clean, the hues less brilliant, though the painter has lost none of the rich colours of Flanders; the tints are rich and velvety, the technique delicate. The ornament of the architecture betrays the advent of Italian taste in Flemish art, for one of the walls is adorned with little garland-bearing *putti*. One of the pictures bears the date 1498.

FIG. 229.—JOACHIM DE PATINIR. THE BAPTISM OF CHRIST (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

About 1501 Gheeraert David painted a *Marriage of St. Catherine* for Richard de Visch-Van der Capellen, who presented it to the church of St. Donatien, at Bruges (Fig. 203). This picture is now in the National Gallery in London. On the left, St. Catherine kneels with the donor. On the right are St. Barbara and St. Mary Magdalen seated. The influence of Memlinc is manifest. The Virgin in ecstasy, the delicately treated jewels, the rich costumes,

the magnificent buildings in the background, are unchanged; but real life and material existence have made good their claims; the Canon's face is flesh and blood; the Holy Women, with their blooming complexions, are full of health and vigour: these dwellers in heaven have not renounced the good things of this world.

FIG. 230.—JOACHIM DE PATINIR. PARADISE AND HELL (Madrid). *(Phot. Anderson.)*

In 1501 Gheeraert David painted a triptych for the altar of St. John the Baptist and St. Mary Magdalene in the church of St. Donatien at Bruges, at the cost of another Canon of that church, Bernardino de Salviati, the illegitimate son of a Florentine merchant, trading or domiciled in Flanders. The left wing has disappeared; the right wing is now in the National Gallery, London (Fig. 204). This panel, one of David's finest pictures, represents the donor kneeling in a wooded hilly landscape, attended by his patron saints, Donatian, Bernardino of Siena, and Martin. On a road to the left a beggar is seen advancing on crutches to solicit alms from the richly dressed personages of the group. It is a superb work in which truth to life is combined with intense religious fervour, and in which the artist's powers have reached their full maturity.

FIG. 231.—JOACHIM DE PATINIR. REST ON THE FLIGHT TO EGYPT (Madrid). *(Phot. Anderson.)*

Between the years 1502 and 1508 the master executed for Jean des Trompes, Treasurer of the city of Bruges, a triptych, the principal motive of which, *The Baptism of Christ*, is surrounded by donors and their patron saints. The treasurer's

heirs presented this altar-piece to the clerks of the tribunal, for their altar in the church of St. Basil, whence it was transferred to the Museum of Bruges. The conception is original. Jesus is standing in the river, with the water reaching half-way up his legs. The Precursor, kneeling on the river bank, pours the lustral water over the head of the Saviour. On the other bank an angel guards the garments of the divine recipient of the rite. In the distance is the city of Zion. The Saviour with His esctatic face, and the angel with his deliciously child-like expression and richly embroidered cope, are creations of the old school, but the carefully rendered and anatomically irreproachable nude figure of the Saviour, the St. John with his graceful, natural movement and with the emaciated face of the desert-dweller, bear witness to a freer and more personal interpretation of reality. The freshness of the grass and of the flowers, the elegance and grandeur of the trees, the picturesque charm of the rocks, reveal a deep love of nature; everything proclaims that art has entered upon a new path. Henceforth, the æsthetic sense will draw its inspiration from terrestrial beauty rather than from the mystic ideal.

FIG. 232.—HENDRIK BLES.
THE ADORATION OF THE MAGI (Munich).
(Phot. Bruckmann.)

Gheeraert David's masterpiece is an altarpiece which he offered in 1509 to the church of the Carmelites at Bruges, where it adorned the altar of the Holy Sacrament. It is now in the Museum of Rouen (Fig. 205). In the centre of the picture, the Virgin holds on her knees the Infant Jesus, who is playing with a bunch of grapes. On each side are an angel-musician and a female saint. To the Virgin's left, are four Saints and the painter himself; to her right, four saints and Dame Lambyn. The religious emotion expressed by these figures is tempered by an air of robust health. The artist has ceased to aim exclusively at the representation of celestial bliss; but he preserves an exquisite harmony between moral beauty and

physical perfection. The execution is masterly. Gheeraert David's earliest picture is believed to be a triptych, the centre panel of which belonged to the late Lady Layard in Venice, whilst the two shutters, the one representing some *Jewish Judges* and *Roman Soldiers* (Fig. 206), and the other, *St. John and the Holy Women* (Fig. 207) are in the Museum of Antwerp. The heads of the personages on these shutters are on both sides on the same level in a straight line, and are set against an horizon of uniform blue. The work has a freedom in its brilliance of colour that is quite modern.

We know enough of Gheeraert David's personality to define it clearly. But many contemporary painters remain obscure in spite of their merit; many unidentified works have come down to us. *A Birth of Christ* in the Imperial Museum in Vienna is remarkable for an effect of chiaroscuro. The light emanates from the body of the Infant around whom are Mary and three angels in adoration. The "grotesque" motives of the background remind us that we have arrived at the age of the Renaissance.

FIG. 233.—HENDRIK BLES.
THE HOLY FAMILY (Basle, Museum).
(Phot. Höflinger.)

A disciple of Gheeraert David, Adriaen Ysenbrant, came from Haarlem to Bruges, where he worked from 1509 to 1551. Not a single work can be attributed to him with absolute certainty, but he is probably the author of the *Virgin of the Seven Sorrows,* in the church of Notre-Dame at Bruges. The Mater Dolorosa is surrounded by seven medallions of brilliant colour and miniature-like finish. She is distinguished by the delicacy of her features and hands. Albert Cornelis, another Bruges painter, must also be mentioned as the author of the triptych in the church of St. Jacques, at Bruges. Jean Prévost, born in 1462 at Mons, died in 1529, and painted in 1525, at Bruges, a *Last Judgment*, which is still to be seen at the Museum of that city (Fig. 208). Jesus is enthroned in

glory, on a rainbow, supported by Mary and the saints; below, angels blow their trumpets; on earth, the dead rise from their tombs to appear before the Judge. The painting of the nude is not lacking in elegance; the general effect is dull in colour, but it is relieved by vigorous shadows. Among many works attributed to Prévost are two shutters from an altarpiece, which are also in the Bruges Museum (Fig. 209, 210).

FIG. 234.—HENDRIK BLES. THE PILGRIMS OF EMMÄUS (Vienna, Imper. Mus.). *(Phot. Löwy.)*

Ambrosius Benson was a native of Lombardy who had settled at Bruges, where he rose to the rank of master-painter in 1519, and died between 1547 and 1550. His name cannot with certainty be attached to any work, but it is permissible to attribute to him various pictures signed with the initials A. B., such as a picture in the Antwerp Museum, the Madonna, or the *Deipara Virgo*, with prophets and sibyls (Fig. 211). The Virgin appears in glory, surrounded by angels. Below her feet are two prophets and three sibyls carrying streamers, upon which are sacred texts referring to the Mother of the Saviour.

FIG. 235.—JAN VAN HEMISSEM. THE CALLING OF ST. MATTHEW (Munich, Pinak.). *(Phot. Bruckmann.)*

With these painters the School of Bruges comes to an end. For the completion of this great period of primitive Flemish painting, we have to turn to another district, and to another town, namely, to Antwerp, in Brabant.

Ambrosius Benson had already passed part of his life at Antwerp; Gheeraert David had sojourned in the city. At the beginning of the sixteenth century

Antwerp was to become the home of artistic life in Flanders. The earliest specimen of Antwerp art that has come down to us is a *Fête of the Archers of the Guild of St. Sebastian* (Fig. 212) belonging to the Museum of Antwerp. Before the Dean of the Guild are two buffoons performing their farcical antics; archers and their wives amuse themselves in the garden, whilst inquisitive folk look through the railing; in the background rises the house of the guild. It is a work of an already advanced art, correct in drawing, strong in colour, and capable of rendering the aspects of the life of the people with movement and humour. Formerly, this picture bore an inscription according to which it had been presented by Peter de Gammarele in 1493. We know of no early master with whom the author of this picture can be connected. Among the later painters, Pieter Aertsen resembles him most.

FIG. 236.—JAN VAN HEMISSEM. MERRY COMPANY (Carlsruhe, Museum). *(Phot. Bruckmann.)*

The great Antwerp master of this distant period, one of the greatest names in the history of Flemish art, is Quentin Massys or Matsys. For a long time the question of his birthplace — Louvain or Antwerp — was in dispute; it was finally settled in favour of Louvain. He was born probably in 1466. His father was a blacksmith; he himself is said to have worked first at the anvil. He probably passed his apprenticeship as a painter with the son of Dierick Bouts. In 1491 he was received as master by the guild of St. Luke

FIG. 237.—PIETER AERTSEN. THE COOK (Brussels, Museum). *(Phot. Neurdein.)*

at Antwerp, to which he belonged until 1530, the year of his death.

Quentin Massys' art is very varied and complex; he begins with figures of Christ and the Virgin, admirable in their celestial serenity or their tender reverie; later, he translates the deepest human emotions, daily occupations and cares, and the joys of the humble, or he paints solemn portraits of sober citizens. Heruns through the whole gamut of human feelings and passions. He is the first complete painter, the first absolute artist whom we meet with in his art. His technique, though quite personal, brings him near his contemporary, Gerard David, and his predecessor, Dierick Bouts. He has traits in common with the last representatives of the preceding school, and with the first of the school that follows, but he remains a primitive. He is a superb colourist, but he understands colour in a way different from that of his predecessors. He uses colour like a virtuoso; he introduces caprice and life into it. This transition artist serves as a connecting link between two schools.

FIG. 238.—PIETER AERTSEN. THE KITCHEN (Copenhagen, Museum).

FIG. 239.—PIETER AERTSEN. JESUS WITH MARTHA AND MARY (Brussels, Museum). *(Phot. Neurdein.)*

Among the works of his first period is the *Veil of Veronica* (Fig. 213), the livid face of the *Man of Sorrows*, mixing His tears with the drops of blood that trickle over His face; then the *Head of the Virgin* (Fig. 214) and the *Face of Jesus* (Fig. 215). The face of Jesus, solemn, drawn with vigour but without hardness, with fixed and yet living eyes, recalls the Saviour of Bouts' *Last Supper*. Mary

is more tenderly conceived; her eyes are clearer, her features softer. These three pictures belong to the Museum of Antwerp. *The Madonna* of the Berlin Museum (Fig. 216) is no doubt of the same period; but here the painting is in closer touch with nature. The Virgin seems to be unconscious of her miraculous vocation and of the divine nature of her son; she is merely a mother caressing her child; every vestige of mystic contemplation has disappeared. Her garments are a marvel of brilliancy. Over a white shift, she wears a blue robe with purple sleeves that show bluish reflections; she has thrown over her shoulders a mantle of a fiery red: but these rich tones mix and blend with inimitable softness.

FIG. 240.—JOACHIM DE BEUCKELAER. THE GAME-DEALER (Vienna, Imperial Museum). *(Phot. Löwy.)*

The oldest dated picture by Quentin Massys is the *Legend of St. Anne*, which he finished in 1509 for the confraternity of St. Anne at Louvain, and which is now in the Brussels Museum (Fig. 217). On the central panel, the Virgin, with the Infant Jesus in her lap, is seated beside St. Anne; grouped around them are Mary Salome, Mary Cleophas, their husbands, and their children. The shutter on the right shows the death of St. Anne, and that on the left, St. Joachim receiving the news of the birth of Mary. The central panel is very clearly

FIG. 241.—JOACHIM DE BEUCKELAER. THE PRODIGAL SON (Antwerp). *(Phot. G. Hermans.)*

distinguished from the others by its mystic feeling. The nine principal figures are arranged in three clearly marked triangles; the mothers look lovingly upon their children, the men with veneration upon their wives. The composition is severe and harmonious in arrangement; but the colour has lost its bloom as a result of restoration.

Quentin Massys' masterpiece is the *Entombment* (Fig. 218), ordered from him in 1508 by the Antwerp joiners' guild for the decoration of their altar in the church of Notre-Dame, finished in 1511, and now in the museum of the city. The dead Christ, the chief figure in the central panel, is laid out in the foreground; around Him press those who were most dear to Him; they express the same grief with different gestures. The systematic arrangement of the figures, and their balanced attitudes connect this scene with the archaic *Legend of St. Anne*, but in other respects the art of Massys manifests a new freedom. His dead Christ is a marvel of correct drawing and colour; the other figures are dressed in festive garments of a dazzling splendour, somewhat out of place in this scene of mourning. The tenderest gradations of tone blend harmoniously with the most rare and brilliant colours. The breadth of the brushwork is astounding; the features of the face are no longer drawn, but carefully modelled, and here and there a little blurred. The painter has renounced the method of the primitives, whose painting competed with enamelling; he accentuates his brushmarks, he amuses himself by mixing and fusing his colours; he delights in making them shimmer and sparkle; but he also cunningly opposes the brilliance of variegated colour to the cold pallor of the corpse, and this powerful livid passage is made to dominate the effervescent confusion of

FIG. 242.—PETER HUYS. THE BAGPIPER (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

tones. Finally, in his backgrounds, where nature and life are treated as minutely as among the most skilful of his forerunners, he proves that he can paint with as much delicacy as the miniaturists of the past.

The shutters bear witness to the same subtlety and the same mastery of colour. Before and behind the white table-cloth in *Herod's Banquet* (Fig. 219) gleam the red garment of the little page and Salome's richly embroidered robe. The shutter on the right, *St. John in the boiling Oil* (Fig. 220), is remarkable above all for the realistic interpretation of the executioners who are feeding the fire. The whole of Flemish art boasts no figures of greater energy; the solemn impassibility of the judges is violently opposed to St. John's mystic exaltation.

FIG. 243.—JEROME BOSCH. THE ADORATION OF THE MAGI (Madrid, Museum). *(Phot. Anderson.)*

Massys did not confine himself to the introduction of certain realistic scenes in his historical compositions; he devoted whole pictures to the interpretation of contemporary life. For instance, the *Banker and his Wife* (Fig. 221), at the Louvre in Paris, which is dated 1514; and the *Courtesan and the Gallant* (Fig. 223). The first of these represents a banker beside his wife, weighing his gold; the other ridicules an old gallant; both are admirable in observation, execution, and colour.

FIG. 244.—JEROME BOSCH. THE MOCKING OF CHRIST (Escorial). *(Phot. Anderson.)*

Massys approaches his portraits with the same

truth of observation and the same probity of handling. His heads are struck off like so many medals. The portrait of a Canon in the Liechtenstein Gallery (Fig. 224); the unattractive old man (Fig. 225) painted in 1513, and now in the collection of Mme. André in Paris; and the Uffizi portrait, which passes as his own, but which probably records the features of Josse van Cleef (Fig. 222), are among his best.

It is certain that a number of works by Quentin Massys have been lost or have remained unrecognized. Karl Justi discovered recently at Valladolid a large altarpiece representing, on the inside, *The Nativity* and *The Adoration of the Magi*, and on the outside, *The Mass of St. Gregory*. Our painter probably furnished cartoons to the tapestry-weavers, though we have no definite knowledge regarding this point.

FIG. 245.—JEROME BOSCH. CHRIST CARRYING THE CROSS (Ghent, Museum). *(Phot. Bruckmann.)*

The last portrait mentioned above would appear to represent the master who was most under his influence, and who has been called the "Master of the Death of Mary", because two pictures dealing with that subject are attributed to him, one in the Cologne Museum, the other in the Munich Pinakothek. His genuine merits claim our attention. Some students believe him to be identical with the famous artist, Josse van Cleef, who was received in 1511 as master in the Guild of St. Luke at Antwerp, and who died there in 1540. Besides the two versions of the *Death of Mary*, he is credited with a number of other pictures treated more or less in the same style. One of the best, which belongs to the Imperial Museum in Vienna, is a triptych (Fig. 226), the principal panel of which represents Mary, Joseph, the Infant Jesus and an angel. This Josse van Cleef appears as an heir of the great primitives, who knew Quentin Massys, and who rejuvenated his style, and made it more supple.

In the last years of his career, Quentin had carried realism sufficiently far. He had shown the artistic interest that may lie in the trivial or vulgar reality of every day life, and all the beauty that may be extracted from ugliness. A number of painters shared his tendencies. The one who is nearest to Quentin, and who actually exaggerated his manner, was Marinus van Roymerswael, or Martin the Zeelander. From Zeeland he had come to settle at Antwerp, where in 1509 he entered the workshop of a glass painter. He painted for choice old men of repulsive aspect, with thin and deeply wrinkled features, knotty arms, and bony hands. For accessories, he preferred objects of high colour and strong relief. The Museum of Madrid is rich in works by this Fleming. One of them, painted in 1521, represents *St. Jerome* meditating upon death and the Last Judgment (Fig. 227). Deep wrinkles score his parchment-like skin. His robe is of a brilliant red, and the colour of the accessories is not less vivid. The rich colour and the delicate handling of the first primitives are found again with Martin the Zeelander, but his exaggerated taste for brutal truth has seduced him into artificiality. He painted various replicas of the *Money-changers* in the style of Quentin Massys' *Banker*. The National Gallery owns one of them (Fig. 228). The grimacing head of a rapacious usurer with crooked fingers, facing a more mature human vulture; in a word —

FIG. 246.—JEROME BOSCH. THE LAST JUDGMENT (Bruges, Museum). *(Phot. Daled.)*

FIG. 247.—PIETER BREUGHEL THE ELDER. THE PILGRIMS OF MOLENBEEK (Vienna, Albertina). *(Phot. Löwy.)*

humanity in its least pleasant aspect. Several other painters of the Antwerp school persevered in this ultra-realistic direction. We shall come across them later.

We must now mention two artists who were remarkable for their altogether original style. They are Joachim de Patinir and Hendrik Bles, both born between 1480 and 1485 in the province of Namur, on the banks of the Meuse, the one at Dinant, the other at Bouvignes on the opposite side of the river. Their biography is of the scantiest. Patinir was received in 1513 in the Guild of St. Luke, at Antwerp, at the same time as Gheeraert David, which allows one to suppose that he was his pupil. Albrecht Dürer met him at Antwerp in 1521 and painted his portrait. He died in that city in 1524. Information about Hendrik Bles is even more scanty. In the sixteenth century, Lampsonius, who wrote an epigraph in Latin verse upon his portrait, confirms the facts that he was born at Bouvignes, that he was alive about 1550, and that he was a landscape-painter. These two Walloon artists made their name above all in landscape, although they also distinguished themselves as figure-painters. It seems that, charmed by the picturesqueness of their native country, they applied themselves to rendering its hills and rocks and rivers. What with the Van Eycks and their followers had been mere accessories, became frequently the principal objects for Patinir and Bles. Carried away by their example, the Flemish landscape-painters, these

FIG. 248.—PIETER BREUGHEL THE ELDER. THE FARM (London, British Museum).

FIG. 249.—PIETER BREUGHEL THE ELDER. THE VILLAGE FAIR (London, British Museum).

inhabitants of the plain, painted views of mountain chains and highlands for a whole century.

Unfortunately there are very few pictures that can with certainty be attributed to these two masters — four only to Patinir. One of these, the *Baptism of Christ* (Fig. 229), of the Imperial Museum in Vienna, recalls in surprising fashion an analogous composition by Gheeraert David, but is vastly inferior to it. The figures are rather coarse, the colour dull and unpleasant. Here the personages play the leading part, and the landscape is fantastic in the highest degree. The *Paradise and Hell* (Fig. 230), at Madrid, and the *Rest in Egypt* (Fig. 231), of the same Museum (1519) are altogether different. Although the figures predominate, the landscape nevertheless assumes great importance. It is true, fancy still enters largely into this interpretation of nature, but the grass and the woods are painted by the lover of a beautiful flora, who spares no pains in translating it.

FIG. 250.—PIETER BREUGHEL THE ELDER. THE APIARISTS (London, British Museum).

Hendrik Bles must be given a higher place, both for his fertile invention and for the sublety and delicacy of his brushwork and of his colour. *The Adoration of the Magi* (Fig. 232), which may be seen in Munich, and which bears his signature, is composed with much spirit. The scene takes place among the ruins of a palace in the Renaissance style; the slender elegance of the figures recalls Dierick Bouts; the landscape is treated with a miniature-painter's delicacy; yet

FIG. 251.—PIETER BREUGHEL THE ELDER. THE MASSACRE OF THE INNOCENTS (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

there is a new freshness in form and feeling. His figures in the *Holy Family* of Basle (Fig. 233) are equally seductive, but of a more secular character; they are placed in a truly enchanting setting; the perspective is bordered by dense woods clinging to rocky cliffs, and merging into a delicious tender green. The figures are coloured with bright and enamel-like tints. The *Pilgrims of Emmäus* (Fig. 234), of the Imperial Museum in Vienna, furnishes us with another beautiful specimen of his manner of treating romantic rocks, and shows a number of picturesque details with caressing mellow tones of delicious transparency.

Martin de Roymerswael, like Quentin Massys, had a whole retinue of followers, a legion of interpreters of actual life, heirs of the primitives in their conscientious observation of their models, and in the delight they experienced in representing their contemporaries in their every-day aspect, without any heroic or romantic intention, and adorned only with the marvels of colour.

FIG. 252.—PIETER BREUGHEL THE ELDER. THE FALL OF SAUL (Vienna, Imperial Museum). *(Phot. Löwy.)*

The first of the band is Jan Sanders, called Jan van Hemissem after his native village near Antwerp, where he first saw the light about 1504. He died at Haarlem after 1555. The *Calling of St. Matthew* (Fig. 235), of the Munich Pinakothek, a subject which he treated on several occasions, dates from 1536. The Imperial Museum in Vienna owns no fewer than three versions. This picture was evidently inspired by Massys' *Banker* or Martin's *Money-changer*. If the background figures seem to have escaped from a thieves' kitchen, those in the foreground are full of nobility. St. Matthew is neither beautiful nor ugly. He has a heavy and contracted face, with a bristly beard and hair. The artist seems to have been at great pains to furnish his composition amply; the accessories are carried farther even than the figures. In 1556 he painted the *Prodigal Son* of the Brussels Museum. Like the preceding picture, it presents a mixture of coarse and bestial figures and of pleasing, shapely personages. The background,

which is kept in a light key, shows various episodes in the life of the Prodigal. The painter's predilection for caricature is perceptible in this work. The foreground colouring is rich but strange; brown tones predominate.

A master who may be identical with Jan van Hemissem is known under the name of the Monogrammist of Brunswick, because of a picture, *The Banquet of the Poor*, which presents a combination of the letters H,M,I,S,V. To be precise, this composition, which contains no fewer than a hundred small figures set against a very light background, does not immediately recall Van Hemissem's manner; but other pictures attributed to the unknown master present so striking an analogy with the Antwerp painter's works, that they may well be from his brush. Among them is the *Merry Company* (Fig. 236) of the Carlsruhe Museum.

FIG. 253.—PIETER BREUGHEL THE ELDER. THE ROAD TO CALVARY (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

On the whole, Van Hemissem was ever hesitating between a vulgar realism and an already conventional and academic idealism, without finding the mean between these extremes. Pieter Aertsen, called "Long Peter" (Lange Peer), who was born at Amsterdam in 1507 or 1508, proved himself better advised, at least in part of his work. At the age of seventeen or eighteen, he went to Antwerp, where he was received in 1535 as master by the Guild of St. Luke. In the next year he returned to Amsterdam, where he died in 1575. He painted numerous altarpieces which were highly esteemed in his day, but which leave us cold, owing to their total lack of originality. On the other hand, his genre pictures assure him a more honourable position. He stands apart from the majority of his contemporaries through what he has in common with the early school: penetrating observation, sincere sympathy with the healthy and rude nature of the labourer in pursuit of his daily occupations, and delight in the beautiful carnations, the healthy complexions and buxom forms of Flemish and Dutch womenfolk. The two cooks of the

Brussels Museum are busy by their stoves; the one, adorned with the traditional white headdress and immaculate apron, carries a white cabbage under her arm; the other brandishes the spit with its string of chickens. Both enjoy an energetic and unchecked authority in their realm, and the brightness of their colouring is in complete accord with their vigorous personality (Fig. 237). We may connect with these two pictures such scenes of popular life as the *Flirtation* of the Antwerp Museum, the *Kitchen* of Copenhagen (Fig. 238), a *Market* at Aix-la-Chapelle, another in Vienna, a *Drink-Shop*, also in Vienna and dated 1550, and the *Egg Dance* of Amsterdam — all of them works that delight by a profusion of richly painted accessories. He deals with Scriptural subjects in the same manner, as, for instance with that episode which is so dear to all good Flemish painters of interiors: *Christ with Martha and Mary* (Fig. 239), in the Brussels Museum. Christ has seated Himself at table between the two sisters, one of whom continues to attend to the requirements of the household, whilst the other has sat down beside their guest. The same eminently familiar and realistic conception characterises the *Christ bearing the Cross*, at Berlin, in which the Saviour ascends Mount Calvary, accompanied by a large concourse of people.

FIG. 254.—PIETER BREUGHEL. THE VILLAGE WEDDING (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

Artistic as well as family links connect Joachim de Beuckelaer with Pieter Aertsen who was his master, and who married his pupil's aunt. De Beuckelaer was born at Antwerp about 1530, became master in 1560, and died in 1573. He treated the same subjects as his master, that is to say, he devoted himself above all to contemporary life: *A Game-Dealer*, painted in 1567, and now in Vienna (Fig. 240); a *Fish-monger's Stall*, dated 1568; a *Market* of 1561, both in Munich; a *Game Market*, at Stockholm; and a number of other scenes of the same kind. Like Aertsen, he is attracted by the things and people of the kitchen. If Flemish gluttony has become proverbial, the fault lies

largely with the Flemish painters. De Beuckelaer painted also some Biblical scenes, giving preference to those which supplied subjects of feasting, for instance *The Prodigal Son* (Fig. 241), whose return is celebrated by the killing of the fatted calf. There are two versions of it, one at Antwerp, the other in Vienna. Van Hemissem never tired of painting the *Calling of St. Matthew;* De Beuckelaer painted a number of *Ecce Homo* which serve as pretext for showing the market with its vegetable stalls and swarms of small cultivators. The Stockholm Museum alone owns three of these pictures. To the same group also belongs Peter Huys, who is represented at Berlin (Fig. 242) and at Tournai. He treated for choice comic scenes of a trivial nature, the flippant tendency of which he accentuated still further by rhymed inscriptions.

FIG. 255.—PIETER BREUGHEL. THE HUNTERS (Vienna, Imperial Museum). *(Phot. Löwy.)*

Before dying out with this group of realists, the primitive school produced two other artists of the first rank: Jerome Bosch and Pieter Breughel. Both were born in Holland. The first, whose real name was Hieronymus van Aken, changed this name for that of his native town, Bois-le-Duc, which is in Flemish Hertogenbosch or Bosch. He was born there about 1460, and spent the greater part of his life in the city, dying there in 1516. But it is very probable that Bosch lived in his youth in the Southern Netherlands. His art is very distinct from that of his realist contemporaries, who sought truth in the wholesale interpretation of nature as they found her, pleasant or repulsive, coarse or distinguished. He did not confine himself to imitation; he invented. His fancy was inexhaustible, audacious, and disorderly. In his scenes of real life he heightened the most commonplace truth by amusing details, or mingled with it fiction of the wildest invention. In his evocations of hell, he created nightmare creatures that seem to be the issue of the monstrous pairing of men with wild beasts. In order to represent Evil and Sin, he invented chimerical beings, personifying shameful or

grotesque weaknesses. But the painter was extremely skilful. He carried the play of colours and tones so far and attained to such subtlety of the finest gradations, that he compels admiration as one of the most perfect colour magicians.

His masterpiece is the *Adoration of the Magi* of the Museum at Madrid (Fig. 243). The mystery of the Nativity is treated as seriously as could be desired, but his burlesque fancy enters into the manner in which the rustics participate in the action. Some have climbed on to the roof of the barn; others spy upon the scene from behind the corner of the building; the boldest of them pass their heads through the gaps in the wall. In the *Mocking of Christ* (Fig. 244) of the Escorial, debauchery and blackguardism are depicted with a kind of voluptuousness on the faces of the henchmen and judges. Bosch succeeds in emphasising this still further in his *Christ bearing His Cross* (Fig. 245) of the Museum at Ghent: here the vileness and ignominy border upon bestiality. But it is in the *Last Judgment* (Fig. 246) of the Bruges Museum that the frenzy of these grotesque metamorphoses verges on paroxysm; the forms and actions of the men, the silhouettes and movements of the animals, the most incompatible objects, are brought together in wild confusion, without the least logic, without a shadow of reason, solely, it would appear, to give us a glimpse into the domain of nightmares and hallucinations. From whom can this man of North Brabant have borrowed this spirit of exasperated satire and this genius for the most outrageous caricature?

FIG. 256.—PIETER BREUGHEL. THE BLIND BEGGARS (Naples, Museum). *(Phot. Brogi.)*

This master of horrors and of witches' sabbaths, who was at the same time a magician of the brush, was the artistic father of one of the greatest artists of the Flemish school: Pieter Breughel. He, too, had come from the Netherlands, from the village of Breughel, where he was born about 1525. At an early age he left for the Southern Netherlands. In 1551 he travelled in Italy; in 1553 we find him again at Antwerp; in 1563 he was at Brussels, where he died in 1569. He was a

faithful interpreter of nature. An attentive observer, he penetrated the character of men as well as their physical appearance; he drew them in vivid and precise strokes, and painted them with vigorous and tender gradations of colour. He never shrank from the sincere representation of all that was repulsive or deformed in his models, but at least he did not deliberately seek out ugliness. He, too, deals with scenes from the life of the people, and, following the example of the writers of his time, his satirical genius found its material in the vices and foibles of humanity. We are thus dealing with an artist altogether different from his predecessors; with him, the painter is combined with the moralist; and he appeals as much to the intellect as to the eye. But the painter always predominates over the moralist and the folklorist — a painter extremely sensitive to luminous light, and to the superb patches of colour which some stuff, some derelict building, some tree offers to his eyes. He did not confine himself to painting; he left whole bundles of drawings, not only studies from nature in which he fixes with a sharp pen the appearance of men and objects, but also designs which were reproduced by the engravers who distributed his innumerable series of landscapes and seascapes, of proverbs, parables and allegories among the public. One of his most important drawings, belonging to the Albertina in Vienna, shows us how on Midsummer's Day, at Molenbeek, near Brussels, pilgrims perform a continuous dance until, having crossed a certain bridge, always dancing and jumping, they are ensured against epilepsy for a whole year (Fig. 247). Another drawing, belonging like the next to the British Museum, is a study of rustics dancing under the trees in front of a village inn (Fig. 249); a third recalls the original way in which apiarists protect themselves against the stings of bees (Fig. 250); a fourth drawing is the simple rendering of a landscape, such as may be seen anywhere in

FIG. 257.—PIETER BREUGHEL. THE RETURN OF THE HERDS (Vienna, Imperial Museum.) *(Phot. Bruckmann.)*

Belgium (Fig. 248). The people adored this humorist; they enjoyed his pranks and his chaff, and delighted in seeing themselves represented quite frankly, with all their foibles and faults, by so cordial and witty an artist. The good folk had even dubbed him "the Droll" (*Viezen Breughel*), and he is still known by this nickname far beyond the frontiers of his country. The majority of his pictures and the best of them are at the Imperial Museum in Vienna. According to the testimony of his son Jan, the Emperor Rudolph II. wanted to procure all his pictures, and was willing to pay their weight in gold for them.

Like Jerome Bosch, Pieter Breughel painted episodes from Scripture, which he transported to his own country and set among his compatriots. Thus, the *Massacre of the Innocents* (Fig. 251), takes place in mid-winter in a Flemish village; the sky is evenly shrouded with a light greenish grey veil; the ground and the roofs are covered with snow, not biting and harsh, but soft as a fleece. The houses of the place where the drama is being enacted are brownish red or deep yellow; the figures stand out against this white ground and against the sparkling whiteness of the roofs; and so do the trees that have shed their leaves. The massacre is less striking for its ferocity than for the calmness of the groups who perpetrate or suffer murderous attacks without the slightest agitation. One might almost discover a touch of the burlesque in the gestures of these supplicating and tearful little folks. But what wonderful colouring! What indescribable softness in the strange tonality of the sky and in the caressing tints of the little houses!

FIG. 258.—PIETER BREUGHEL. THE LAND OF COCKAYNE (Berlin, von Kaufmann). *(Phot. Bruckmann.)*

The Road to Calvary (Fig. 253) shows us a motley crowd ascending the slope of a grey-blue mountain, verdant in parts and planted here and there with a few slender trees: the crowd is scattered and suggests a kermesse rather than a march to execution. But the little figures of brilliant red or yellow or bluish

white supply many lively notes, resplendent against the brown and green harmony of the ground.

The Fall of Saul (Fig. 252) takes place in a rocky landscape planted with dark green pines; here we find all the emotion experienced by Hendrik Bles before the beauties of nature in a work on a much larger scale. There is something truly wonderful in the poetry of colour and in the happy mixture of truth and fancy. Popular scenes like the *Village Wedding* of the Imperial Museum in Vienna (Fig. 254) gained for our artist the nickname of "Peasant Breughel". The proverbial appetite and the gluttony of the Flemings served this painter as a pretext for displaying all his splendours of colour; the red caps of some half dozen rustics, the white coifs of their womenfolk, the large spots of colour furnished by the servants and musicians, the appetising yellow of the omelettes — all combine into a brilliant harmony. With Breughel the sweet melody of Bles' shepherds is changed into the triumphant blast of trumpets.

FIG. 259.—PIETER BREUGHEL. THE BIRD'S-NESTER (Vienna, Imperial Museum). *(Phot. Hanfstaengl.)*

The Village Fair of the same museum is akin to the preceding picture. A bagpiper, dancing villagers and children; in the background the inn and the village. The chestnut-brown of old buildings and the red flag of the inn supply Breughel with his favourite colours, which he dispenses here in their strongest shades.

Landscape proper represents the noblest part of the master's work. Two pictures at the Imperial Museum may be mentioned as examples, *The Hunters* and *The Return of the Herds*. The first of these takes us into a snow-covered country (Fig. 255). In the foreground, we see the white mellow plain with the hunters and black dogs; further back the frozen ponds with young people skating. In the background, the ground rises and terminates in pointed rocks. *The Return of the Herds* (Fig. 257) shows us the

end of autumn; the herdsmen descend from the heights and drive the cattle before them. The dark tonality of the foreground, which is just heightened with a few spots of brilliant white, produces a soothing impression. In the background, a silvery landscape bathed in gentle light rises like a prayer towards a dreamy sky. Breughel is a landscape painter who is sensitive to all aspects of nature, rendering its most subtle gradations with an ever alert sympathy.

It is not only in his drawings intended for the engraver, but also in his pictures, that he deals in "moralities". To this phase of his art belongs *The Blind Beggars* (Fig. 256), one of his two pictures at the Museum of Naples, both of which are peculiar in so far as Breughel painted them in tempera, a medium to which he resorted only on rare occasions. It is an illustration of the proverb: "When the blind lead the blind, both fall into the ditch." Breughel has actually painted six blind men. Their leader is already wading in water; the second is on the point of joining him; the others are groping their way down the slope. They are pitiable human wrecks of lamentable and grotesque appearance, never to be forgotten if once seen. The healthy and peaceful landscape through which these phantoms drag themselves along makes their infirmities the more deplorable. The colour of this picture is delicious, and very light: yellow, blue and green, the background greyish, the whole softer in tone than his oil paintings. The work was painted in 1568, a year before the artist's death.

FIG. 260.—PIETER BREUGHEL THE YOUNGER. WINTER LANDSCAPE (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

Another illustration of a proverb is *The Bird's Nester* of the Vienna Museum (Fig. 259). An urchin, perched on a tree, seizes a bird's nest. A peasant who passes by points at it with his finger. It is a passably clear commentary on the Flemish proverb: "He who knows the nest, knows it; he who takes it, keeps it." But what a radiant tonality overspreads this whole landscape!

In the *Land of Cockayne* (Fig. 258), belonging to Herr von

Kaufmann, in Berlin, Breughel has illustrated a popular story. It is a picture of the country where the roasted pigs, at the call of hunger, come running towards you, bringing you, stuck in their sides, the knife which will serve to carve them. The four fat epicures sprawling on the lawn are eminently suggestive; another gourmand is still busy devouring strings of sausages seven miles long. And the colour is superb, brilliant, mellow, no longer applied in full and compact masses, but fluid and fat, the different tones melting into each other. This picture, of the year 1567, bears witness to the steady progress of the great painter's talent and craftsmanship. — Pieter Breughel had a son, Pieter Breughel the Younger (1564—1639), who is also known as "Hell Breughel", because he painted several pictures in which the flames of hell or of some conflagration were represented. He spent the greater part of his life in imitating or copying his father's works; and he did this with undeniable skill and talent. Moreover, he did not always confine himself to slavish imitation: he often merely adopted his father's manner. One of his best pictures in this style is the *Winter Landscape* (Fig. 260) of the Imperial Museum in Vienna.

FIG. 261.—PIETER BALTEN. ST. MARTIN'S DAY (Antwerp, Museum). *(Phot. Hermans.)*

Breughel the Elder had another disciple in Pieter Balten, a native of Antwerp, who worked between 1540 and the end of the century. He painted mainly kermesse scenes. One of them is in the Museum of Antwerp and represents *St. Martin's Day* (Fig. 261). It is a free imitation of the subject treated by his master, and shows analogous realistic figures in lively colours against the brown earth, with a landscape in the background.

These painters of purely Flemish technique and inspiration take us far into the sixteenth century. But for a long time past, other painters had already gone to Italy to assimilate the principles that were to become the foundations of a new Flemish style.

* * *

At the same period that witnessed the production of the first known oil-paintings — which were masterpieces — the engravers were executing their first plates. In the second half of the fourteenth century, wood-blocks were cut for the printing of fabrics. About 1400 begins the publication of popular books with text and illustrations cut in wood — the precursors of volumes set with movable type. These xylographic books, the *Bible of the Poor*, the *Canticles*, and others, were executed in Holland and in Belgium. The earliest known engraved sheets belong to the end of the fourteenth century; the first that bear a date are of the first quarter of the fifteenth century: *The Mystic Marriage of the Virgin*, of 1418, is in the Bibliothèque Royale in Brussels, and a *St. Christopher*, dated 1423, belongs to Lord Spencer. The first in its faded lines betrays in a striking manner the style of the Van Eycks. Engraving on copper appears later; the earliest date, 1446, is met with on the pieces of a Passion of Christ, a coarsely executed French engraving. Twenty years must be allowed to pass before we meet with a really artistic work — a sheet representing the arms of the Duke of Burgundy, Charles the Bold, which was produced in Flanders in 1466 or 1467, and now belongs to the Bibliothèque Royale in Brussels (Fig. 262). On it are the arms of the Duke surrounded by the escutcheons of his various principalities, and the patrons of the Golden Fleece, St. George and St. Andrew. As engraving, the work is remarkable: the cleanness and the strength of the line prove that the art has reached its maturity. The style is entirely Gothic; the invention and the composition are irreproachable in taste. The early date upon the *Mystic Marriage of the Virgin*, and the period to which the arms of Charles the Bold belong, prove that engraving on wood as well as on copper were practised, and reached a high degree of perfection, in Flanders sooner than in any other country of Europe.

FIG. 262.—ARMS OF CHARLES THE BOLD (Brussels, Library).

Most branches of engraving have for their object merely the reproduction of the design created by a painter. Considered from this point of view, engraving is a secondary art which achieves

success as much by exactness of imitation as by originality of expression. And so it is with tapestry. The two methods of reproducing the designs differ above all in that the one interprets its subject in black and white, whilst the other reproduces the colours as well. At different periods the Flemings have distinguished themselves as engravers; but to a much higher degree, they have gained a brilliant reputation as tapestry-workers. One might say that they are born with a taste for colour, with a fine sense of delicate shades, and with an instinct for harmony. Not ony artists of the brush who produced and created designs, but a whole population of artisans and workmen were occupied in reproducing these works of art. In the first third of the sixteenth century, the craft of the weavers in Brussels counted 103 masters and from 1400 to 1500 workmen; in the second third of the same century, Audenarde, a town of the importance of a large village, counted a population of from 12000 to 14000 inhabitants, who gained their livelihood in the tapestry industry. For more than two centuries, foreign nations came to learn the craft or to borrow workers from the Flemish towns; during a still longer period the Flemish factories supplied their artistic tissues to the greater part of Europe.

FIG. 263.—DAVID CONTEMPLATING BATHSHEBA (Madrid, Royal Palace). *(Phot. Hauser y Menet.)*

It was upon a city belonging to the domains of the Duke of Burgundy, that the art of tapestry first shed lustre: Arras, near the borders of Flanders proper, had the distinction of supplying the Italians with the name of the much admired product (*arrazzi*). The Countess Mahaut of Artois (1302—1327) contributed largely, through the generous commissions she bestowed upon her subjects, towards the prosperous growth of the most artistic craft of the world in an unimportant city that had not produced a single artist of fame. The luxurious taste of the fourteenth century caused palaces, castles, and churches to

be decorated with these splendid tissues manufactured of wool, and of gold and silver and silk. Arras maintained this envied position for about two centuries, and only lost it when, in 1477, Louis XI. seized the town and dispersed the inhabitants.

A swarm of workmen and masters had issued from Arras to teach their industry in more prosperous cities. Tournai, Enghien, Audenarde, and particularly Brussels were the true successors of Arras. Tournai was her favoured rival and preceded Brussels; but the latter city manufactured large figured hangings as far back as in the fourteenth century. In 1430 a corporation of tapestry-weavers was created in that city. In 1466, the Dukes of Burgundy bought some tapestries there for the first time, and thus Brussels definitively usurped the rank of Arras.

FIG. 264.—EPISODES FROM THE LIFE OF THE VIRGIN (Madrid, Royal Palace). *(Phot. Hauser y Menet.)*

The oldest Brussels tapestries known date from the second half of the fifteenth century. Thanks to a lucky chance, we know the painter of two of these works of the earliest period. As we have already mentioned, it was no less important an artist than Rogier van der Weyden, who chose for his subjects the *Justice of Trajan* and the *Communion of Herkenbald.* Attempts have been made to connect the names of certain great primitive masters with other important tapestries, for instance that of Quentin Massys with the tapestries of Aix Cathedral. They have not succeeded. But the entire art of that period was permeated with the same spirit as the art of painting: careful execution, extreme delicacy of workmanship, and brilliance of colour. The tapestry-workers of the early times certainly refined their design and colour as much as possible, but they could not rival the painters in beauty of execution; their work remains comparatively rude, and their colours, as far as we can now judge, were pallid. It must be admitted that, generally, the designers of cartoons for tapestry were painters of the second rank and of special qualifications.

As a matter of fact, from a very early period, tapestry subjects were quite different from the subjects of easel-pictures. The latter are confined to a limited range of ideas, which they represent in a traditional manner. The tapestry-designers treat all manner of subjects, but with a marked preference for extensive and complicated themes: sacred and profane history, mythology, allegory, and morals. At the beginning, in the fifteenth century, their composition has not the unity and harmony which it was to attain later on; the story is partitioned into several compartments; the figures are isolated; the artist's creative genius does not seem equal to welding the various episodes into a homogeneous whole; but the execution is careful and recalls that of the primitive painters (Figs. 263—265).

Engraving, tapestry, goldsmith's work, typography — all that is comprised in the term "the minor arts" — flourished in what are now the Belgian provinces, and more especially in the Flemish districts, which had an industrious population who applied themselves to the crafts, ennobling them by their artistic taste. Flemish fabrics were famed the whole world over for their rich colours, as was Flemish lace for its happy design and fine workmanship. The distinction between the artist and the workman was negligible: every artisan rose above the status of a simple workman by the development of his intelligence and the refinement of his touch; whilst the artist remained a workman by his capacity to execute his conceptions with his own hands.

FIG. 265.—CHRIST FAINTING UNDER THE CROSS (Vatican). *(Phot. Alinari.)*

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FIG. 266.—CORNELIS FLORIS. TOWN HALL, ANTWERP. *(Phot. Hermans.)*

CHAPTER III

THE ITALIAN INFLUENCE IN THE SIXTEENTH CENTURY

Architecture. — Sculpture. — Painting.

At the time of the Van Eycks, Flemish painting was certainly superior to Italian. But in the course of the sixteenth century, Italian art rose in a sublime flight and exercised a supreme influence upon Flemish artists. It began with a scarcely perceptible infiltration; this grew in strength; and finally it became an irresistible current which carried away the whole school. The Italians had made it their aim to revive Græco-Roman architecture, and they studied the beauties of the human body, the graceful movements and harmonious proportions of which they never tired of representing. The Flemings who had gone to study the transalpine masters, adopted their style.

The Italian influence is felt in the architecture of the period. The last Gothic monuments have not the purity of style of the

earlier buildings. They are not less original or beautiful, but pristine sobriety has given way to a superabundantly fanciful decoration. The abandonment of the Pointed Style was not, however, due to a reaction against this degeneration. Architects repudiated the style of the preceding ages as too barbaric, whence the term "Gothic"; and they adopted with enthusiasm the style of the Renaissance, born in Italy in the course of the fifteenth century. In the middle of the following century it took root in Flanders. From 1546 to 1553, Pieter Coecke published at Antwerp a translation of Sebastian Serlio's *Architecture*, to initiate his Flemish fellow-workers into the mysteries of the art which the Italians had learnt from Vitruvius. In 1551, Hans Bloem published, also at Antwerp, through Hans Liefrinck, the *Cinq Coulomnes de l'Architecture*. Vredeman de Vries (Leeuwaarden, 1527 — Antwerp, 1604) published seven volumes of admirable models of caryatides, tombs, and ornaments in the new style. Henceforth, the monuments of ancient Rome were to become the highest and even the only models of architecture; the columns of the five classic orders become the fundamental motives; the horizontality of the Greek and Roman entablature replaces the aspiring tendency of pointed design. No more broken or twisted lines, no more fancy in the distribution of surfaces — an implacable symmetric regularity! Furthermore, in ornamentation, the customary motives of the mediaeval style, the pointed and cusped arches, were replaced by capricious "grotesques" in the Italian manner.

FIG. 267.—BRUGES. LAW COURTS. *(Phot. Nels.)*

FIG. 268.—ANTWERP. DRAPERS' AND TANNERS' HALLS. *(Phot. Hermans.)*

FIG. 269.—MECHLIN. FISHMONGERS' HALL. *(Phot. Hermans.)*

Among the buildings belonging to the first period of the Renaissance, the most important is the Town Hall of Antwerp (Fig. 266) (1561—1565) by Cornelis Floris, a vast three-storeyed building, the lower storey with round-arched windows, the two others with rectangular openings; a loggia under the roof, and Roman pilasters between the windows. The most interesting part is the projecting centre which stands forth boldly from the rest of the façade, and narrowing by degrees, rises well above the level of the long roof. The elegant slenderness of the central portion contrasts happily with the two wings of this somewhat massive construction and tends to make this town hall the most interesting work of the period, just as the old law courts of Bruges (1537) (Fig. 267) are the most playful. This first Renaissance was not of long duration. No sooner had it appeared, than the country passed through troubled times which made it impossible to construct sumptuous monuments. Some houses, especially those of the guilds or corporations, are among the most remarkable specimens of the style, and commend themselves by their tasteful ornament, their regular proportions, and their pleasing lines: witness the Drapers' Hall and Tanners' Hall (Fig. 268) in the Grand' Place at Antwerp (1541), and the Fishmongers' Hall (the "Salmon") at Mechlin (1530) (Fig. 269). This latter building, in spite of the deplorable restorations or degradations which it underwent in the course of centuries, still remains the most graceful building of the early Renaissance style. At the beginning

FIG. 270.—FIREPLACE IN THE COUNCIL ROOM OF THE FRANC DE BRUGES. *(Phot. Hermans.)*

of the sixteenth century, when the influence of the Italian school made itself felt in the Flemish school of painting, more than one sculptor also passed across the Alps. Like the painters, they brought back new conceptions and new forms from Italy. After some transition works, such as the sculptures of the churches of Brou, in which some Flemish artists collaborated, the art of statuary definitively abandoned the Gothic tradition.

FIG. 271.—JAN DE BACKERE. TOMB OF MARY OF BURGUNDY IN THE CHURCH OF NOTRE-DAME AT BRUGES. *(Phot. Hermans.)*

The most famous sculptured work of the first half of the sixteenth century is the fireplace in the Council Room of the Franc de Bruges (Fig. 270). Designed by the painter Lancelot Blondeel, and executed by Guyot de Beaugrand and three other sculptors, it was installed in 1529. The framework of the hearth is of black marble and alabaster. A monumental frieze of carved wood contains life-size figures of Charles V., of Maximilian I. and his first wife, Mary of Burgundy, of Ferdinand of Aragon, and of Isabella of Castille, surrounded by *putti*, escutcheons, and other decorative motives. The Renaissance style has triumphed definitively. The princely figures have an easy carriage, largeness of gesture, and costumes well adapted to their movements. The *putti* are exquisitely fanciful and roguish. The church of Notre-Dame at Bruges also contains two famous works: the tomb of Mary of Burgundy (Fig. 271), executed in 1495 by Jan de Backere (of Brussels), and that of Charles the Bold, executed in 1558 by

FIG. 272.—MONS. CHURCH OF ST. WAUDRU. ALTAR BY JACQUES DU BROEUCQ. *(Phot. Neuckens.)*

FIG. 273.
JACQUES DU BROEUCQ.
DETAIL OF THE ALTAR
OF THE CHURCH OF ST.
WAUDRU, MONS.
(Phot. Neuckens.)

Jac. Jonghelinck (of Antwerp). We do not know whether Blondeel and his collaborators had visited Italy, but we know that Jacques du Broeucq (born at Mons between 1500 and 1510, died in 1548) went to Rome to complete his studies there, and that he came back in 1535, full of enthusiasm for Italian and ancient art. He worked much for the churches of his native town, made a rood-screen, some choir-stalls, and an altar for the church of St. Waudru (Figs. 272, 273), and choir-stalls for the church of St. Germain. He borrowed from the Italian masters the art of grouping figures naturally and harmoniously, and emphasizing the beauty and elegance of the human body. He had not, however, quite lost the Northern accent; his figures have meagre forms, constrained attitudes, and exaggerated gestures. They are full of a fresh and healthy vitality, but they are due to the conception of an academic artist, rather than to the faithful observation of nature. Nevertheless, du Broeucq was an original master, a renovator of art. Unfortunately the majority of his works have been destroyed or mutilated.

Another Romanist sculptor and admirer af the Italian Renaissance was Cornelis de Vriendt or Floris (born at Antwerp in 1518, died in the same city in 1575). He assimilated Italian art to such a degree that nothing of the earlier style is left in his works. The most famous of these is the Tabernacle of Léau (Fig. 274). It is an octagonal stone tower, a hundred feet high, of ten storeys, the faces of which are adorned with bas-reliefs, and the angles with small figures and garlands. This superb work was executed in 1551. Other masterpieces by Floris are the Tabernacle of Zuerbempde (Fig. 275), the rood-screen of Tournai Cathedral,

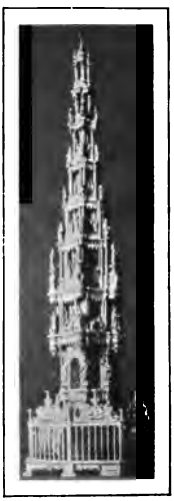

FIG. 274.
CORNELIS DE
VRIENDT.
TABERNACLE OF
LÉAU.
(Phot. Hermans.)

and the tomb of Christian, King of Denmark, at Roeskilde. Cornelis de Vriendt's work is marked by charm, pleasing fancy, and great richness of decorative accessories. He chose elegant figures and draped them with taste. He had neither Broeucq's solid and even somewhat austere conception, nor his artistic power; he worked easily and produced without fatigue; he pleases us always, but never moves us.

The railing which surrounds the tabernacle is a marvel of the Renaissance style. Not less characteristic and charming is the railing, signed Jan Veldener (1568), which encloses the tabernacle in the church of St. Jacques at Louvain.

FIG. 275.
CORNELIS DE VRIENDT.
TABERNACLE OF
ZUERBEMPDE.
(Phot. Neuckens.)

About the middle of the sixteenth century there was a veritable efflorescence of sculptors in the manner of Floris. The best of them were: Pieter Coecke of Alost (1507 to 1550), the sculptor of the fireplace in the burgomaster's room in the town hall of Antwerp (Fig. 276), and the unknown sculptor of the tomb of Jean de Mérode (d. 1559) in the church of St. Dymphne, at Gheel (Fig. 277), the purest in style, the most marvellous in execution among all the tombs of that period. Alexander Colin or Colyns also deserves to be mentioned. Born at Mechlin in 1529, he was called in 1562 to Innsprück by the Emperor Ferdinand, to work at the mausoleum of the Emperor Maximilian I. in the cathedral of that city. He executed the twenty-four bas-reliefs which adorn the sepulchre, and represent scenes from the life of the Emperor; four allegorical statues evoking the virtues of the august

FIG. 276.
PIETER COECKE OF ALOST.
FIREPLACE OF THE BURGOMASTER'S ROOM
(Antwerp, Hôtel de Ville).
(Phot. Hermans.)

defunct; several statues of children, and the effigy of the Emperor kneeling on the sarcophagus. He worked from 1562 at this grand monument, which is carried out entirely in bronze. The twenty-eight statues of princes and heroes of the house of Hapsburg surrounding the tomb are due to other masters. For the same church, Colyns executed the tomb of the Archduke Ferdinand and his wife; for the castle of Heidelberg, thirty-two statues and a quantity of decorative accessories; for the Cathedral of St. Vitus, at Prague, the tomb of the Queen of Bohemia (1589). He died at Innsprück in 1622. The tomb of Maximilian (Fig. 278) is the most important and the most perfect work of its kind produced at that period, and Colyns himself is responsible for the most admirable parts of it. His figures are distinguished by robust forms, free movements, and dramatic action.

FIG. 277.—UNKNOWN. TOMB OF JEAN DE MERODE (Gheel, Church of St. Dymphne.) *(Phot. Neuckens.)*

FIG. 278.—COLYNS. TOMB OF MAXIMILIAN I. AT INNSPRÜCK *(Phot. Hanfstaengl.)*

In the sixteenth century, and more especially in the first half, a playful fancy invaded architectural ornament and woodwork, the creations of which recall the Roman "grotesques". The imagination of artists was inexhaustible; they played with delicious motives and invented infinite combinations of angels or loves, trophies, masks, birds, interlaced scrolls and garlands of flowers or foliage. The most famous work of this kind is the inner portal of the hall of the aldermen, at the Townhall of Audenarde, carved by Paul van der Schelde in 1531. Twenty-eight little panels with an angel sur-

rounded by foliage interspersed with animal and human heads, sea-horses, birds and flowers, all executed with incomparable care, taste, and fancy, render this piece of still-life the most living work of art.

FIG. 279.—JUSTUS OF GHENT. THE LAST SUPPER (Urbino, Museum). *(Phot. Alinari.)*

But it is especially in painting that we shall best see the consequences of the Romanist influence in Flanders. Van Mander tells us that Jan Schoreel was the first Netherlander who visited Italy. He calls him the standard-bearer and pioneer of his art in Flanders. But it is known that before this painter crossed the Alps about 1525, more than one Fleming had already undertaken the journey. Thus Rogier van der Weyden visited Rome in 1450; Josse or Justus of Ghent had painted in Italy in 1468. In that year he was invited to Urbino by Duke Federigo da Montefeltro, and painted for the Brotherhood of the Corpus Christi a *Last Supper* (Fig. 279) which may still be seen in the Museum of Urbino. In addition, he executed several works for the Duke: a series of portraits of philosophers and men of letters, numbering twenty-eight, half of which are in Rome in the Barberini Palace (Fig. 280), whilst the others belong to the Louvre;*) then, a series of allegories of the seven sciences, two of which are in the Berlin Museum and two in the National Gallery. The Barberini Gallery also possesses the portrait

FIG. 280.—JUSTUS OF GHENT. MOSES (Rome, Barberini Palace.) *(Phot. Anderson.)*

*) Many modern critics believe that part of this series, and the portrait of Federigo da Montefeltro and his son, were painted by Melozzo da Forli. (Tr.)

FIG. 281.
GOSSAERT OR MABUSE.
ST. LUKE PAINTING THE VIRGIN MARY (Vienna, Imperial Museum.)
(Phot. Löwy.)

group of Federigo da Montefeltro and his son Guidobaldo. The portrait of these famous personages is distinguished by soft and harmonious colour and by a nobility of form more Italian than Flemish, from which it would appear that this Northerner called to the South in virtue of his superiority over the native painters, must have repudiated the style of his native land to follow that of his adopted country.*) The portraits of the Duke of Urbino and his son are nevertheless rendered faithfully from life, without any attempt to improve upon nature, and with a thoroughly Flemish conscientiousness, though with a decorative breadth more characteristic of Italian art.

In chronological order, the second Italianizer whom we meet with is Jan Gossaert, better known as Mabuse (Maubeuge), the name of the town where he was born about 1472. Van Mander notes that he was "one of the first to bring back from Italy the true manner of arranging and composing 'histories', full of nude figures and of all manner of poetry, which was not practised in our lands before his time."

FIG. 282.—GOSSAERT OR MABUSE. ADAM AND EVE (Brussels, Museum).
(Phot. Lévy.)

From the Italians he borrowed their predilection for the beauty of the human body; he was lavish in the use of their Renaissance architectural motives in the decoration of his panels. But he retained the gravity and the intimate sentiment, together with the robust and brilliant colour, of the Flemish primitives. He is unquestionably the most remarkable representative of this transition period. Van Mander mentions several of his works, among others, a *Descent from the Cross* painted for the high altar of the abbey church of Middelburg. This picture,

*) See note p. 155. (Tr.)

which was considered the painter's masterpiece, was burnt with the abbey church in 1568. Besides other compositions that have disappeared, Van Mander also mentions an *Adam and Eve* (Fig. 282) of which two different versions are in existence, one — the better one — in Hampton Court Palace near London, the other in the Brussels Museum. It is a study of the nude in the taste adopted by the Flemish Italianizers. But the drawing of the figures, their somewhat heavy naturalism, as well as the smooth colours with their transparent shadows, recall the primitive style, and afford proof that the Flemish painters were as yet half-hearted in their application of the principles of the Italian School. Among Mabuse's authenticated pictures we must mention the *St. Luke painting the Virgin Mary*, completed in 1515 for the altar of the Guild of St. Luke, at Mechlin. It is now in the Prague Museum, and is distinguished by a profusion of architectural ornament. A replica of the same subject is in the Imperial Museum in Vienna (Fig. 281). This is the most attractive picture by the master that we possess. The work is of a very composite character. Whilst the little angels with their charming curly heads, the elegant Renaissance architecture, certain liquid and caressing tints, especially a soft, tender green, obviously proceed from the new art, in other parts the more brilliant, robust, and scintillating colour still belongs to the Gothic Flemish school. Two works in the Munich Pinakothek date from the year 1527.

FIG. 283.—GOSSAERT OR MABUSE. DANAË RECEIVING THE GOLDEN RAIN (Munich, Pinakothek). *(Phot. Bruckmann.)*

FIG. 284.—GOSSAERT OR MABUSE. MADONNA (Munich, Pinakothek). *(Phot. Bruckmann.)*

The first is *Danaë receiving the golden Rain* (Fig. 283). A young woman of sculpturesque forms, with a somewhat silly expression, and the round cheeks so dear to Gossaert, receives the precious shower. In the other picture, a Madonna (Fig. 284) is seated in a niche. She holds with both hands the Infant, who is struggling to escape. The mysticism of the olden days has disappeared. The very angels and saints have assumed profane forms and adopted worldly manners.

FIG. 285.—VAN ORLEY. THE TRIALS OF JOB (Brussels, Museum). *(Phot. Hermans.)*

Jan Gossaert was still employed by the Dukes of Burgundy; those who came after him placed their brushes at the service of Charles V. Bernard van Orley is the first of the series of artists of the new reign. He was born at Brussels in 1493 of a noble family to which the world owes several painters. He is believed to have twice crossed the Alps: the first time between 1509 and 1515, and the second time after 1527. Van Orley was the accredited painter of two regents of the Netherlands, Margaret of Austria and Mary of Hungary. He died in 1542. He had, no doubt, come in contact with Raphael in Rome, and it is easy to imagine with what veneration the young Fleming would have regarded this prince of the painters of his time. The Madonnas, of which Van Orley painted a large number in his youth — that is to say, from 1515 to about 1522 — bear visible

FIG. 286.—VAN ORLEY. THE APOSTLES THOMAS AND MATTHEW (Vienna, Imperial Museum). *(Phot. Löwy.)*

traces of Raphael's influence. He shares with Gossaert the privilege of being credited with numerous works of his time, if not by his own hand. He painted with infinite care, and whenever we examine the history of one of his large altarpieces, we find that he had worked at it for four or five years. He owes as much to Michelangelo as to Raphael. He applied himself particularly to the drawing of beautiful figures, which he invested with more elegance, slenderness and dramatic movement than Gossaert. Like Gossaert, he indulged overmuch in architectural ornament. But his full unbroken colour tends towards a darker tonality.

FIG. 287.—VAN ORLEY. THE LAST JUDGMENT (Antwerp, Museum). *(Phot. Hermans.)*

One of his masterpieces is *The Last Judgment and the Seven Works of Charity* (Fig. 287), of the Antwerp Museum, commissioned from him by the Almoners of that city. It is a triptych. In the centre, we are shown the burial of the dead; on one of the shutters, three of the Good Works; and three more on the other shutter. Van Orley had the curious idea of painting the first of the Good Works, "the burial of the dead", in the valley of Jehosaphat, just as Rogier Van der Weyden had made the foot of the Cross the scene of the consummation of one of the Sacraments. Later on, he gave the heads of Luther and Melanchthon to two of the persons in the Last Judgment.

The Trials of Job (Fig. 285), another of the master's principal works, was commissioned by Margaret of Austria for Count Antoine de Lalaing. It is now at the Royal Museum in Brussels.

FIG. 288.—VAN ORLEY. PORTRAIT OF DR. ZELLE (Brussels, Museum). *(Phot. Hermans.)*

FIG. 289.—VAN CONINXLOO.
THE LEGEND OF MARY MAGDALEN
(Brussels, Museum).
(Phot. Lévy.)

Numerous reminiscences of Italian works, tortured movements and audacious attitudes, show some exaggeration in their over deliberate effects — such is the criticism that may be levelled against the principal panel. The colour, too, is a little artificial, but technically the picture is a marvel in its rich fusion of opulent tints.

Yet another of his principal pictures is a scene from the lives of the Apostles Thomas and Matthew at the Imperial Museum in Vienna (Fig. 286). Although it represents several episodes, it has more unity than the majority of the master's pictures; the brilliant colour is touched with somewhat capricious reflections.

Van Orley painted numerous portraits, including those of several princes. In 1515 he painted portraits of the six children of Philippe le Beau, which were presented to the king of Denmark. All his portraits appear to have been lost, with the solitary exception of that of Doctor Zelle, which he painted in 1519, and which now belongs to the Brussels Museum (Fig. 288).

FIG. 290.—VAN CONINXLOO.
THE GENEALOGY OF THE VIRGIN (Brussels).
(Phot. Neurdein.)

Van Orley supplied the sovereigns of the Netherlands with many tapestry-cartoons. He also furnished some cartoons for stained glass. Some of these windows are in the Church of Ste. Gudule in Brussels and represent Charles V. and his wife, Isabel of Portugal, Louis of Hungary and his wife,

and their four patron saints. These two windows were executed towards the end of the painter's life, one in 1537, the other in 1538.

Another Brussels painter, Cornelis Schernier, called Van Coninxloo, is much less known, but belongs to the same time and to the same style. It is known that he worked from 1529 to 1558; he was born probably about 1500. The Brussels Museum owns two pictures by him, a large one and a small one. The first is a triptych, *The Legend of Mary Magdalen* (Fig. 289). It was painted in 1537 for Jan Teughel, abbot of Dilighem. It was long attributed to Jan Gossaert, and indeed reveals a distinct kinship with his works: the Christ at table with Simon the Pharisee still belongs to the school of Dierick Bouts, whilst the robust red-haired Pharisee in the foreground is a reminiscence of Raphael. The colour is sumptuous, the lighting excellent. There is an obvious inclination to embellish figures and attitudes. The profusion of architectural ornament is scarcely less than with Gossaert and Van Orley.

In the little picture known as *The Genealogy of Mary* (Fig. 290), Joachim and Anne, who are seated on a bench, are united by the roots of a plant which carries Mary as its flower. In the background and at the sides is a perfect orgy of architectural ornaments, among which two episodes from the life of the Virgin's parents are introduced.

FIG. 291.—LANCELOT BLONDEEL. SCENES FROM THE LIFE OF SS. COSMO AND DAMIAN (Bruges, Church of St. Jacques). *(Phot. Daled.)*

FIG. 292.—LANCELOT BLONDEEL. ST. LUKE PAINTING THE VIRGIN (Bruges, Museum). *(Phot. Daled.)*

The sumptuously coloured painting looks like the work of a miniaturist; the ornaments are treated in *grisaille.*

FIG. 293.—LANCELOT BLONDEEL. THE LEGEND OF ST. GEORGE (Bruges, Museum). *(Phot. Bruckmann.)*

The last painters of Bruges participated in the great Italianist movement. First among them is Lancelot Blondeel (1496—1561). He combined the avocations of painter and architect, but he was above all a designer. He furnished cartoons for the tapestry works, and he executed all the designs for his masterpiece: the fireplace of the Franc de Bruges. In his love of architectural motives as ornament he went even further than Gossaert, Van Orley, and Van Coninxloo. He divided his pictures into compartments enframed by sumptuously adorned arches and porticoes. So great was this wealth of decoration and framework, that his historical scenes became mere accessories. All these architectonic caprices running riot on gold grounds were of the most graceful and spontaneous style, and led up to that debauch of restless, crowded, inexhaustibly fanciful decoration in which the Flemish Renaissance was to indulge. Blondeel drew the motives with which he filled the backgrounds of his pictures sometimes by means of a brown varnish, sometimes with pen and ink. He painted the figures only in oils. Most of his works are at Bruges; the most important

FIG. 294.—VAN COXCYEN. MARTYRDOM OF ST. SEBASTIAN (Antwerp, Museum). *(Phot. Hermans.)*

are the *Scenes from the Life of SS. Cosmo and Damian*, in the church of St. Jacques, painted in 1523 (Fig. 291); *St. Luke painting the Virgin*, dated 1545 (Fig. 292); *The Legend of St. George* (Fig. 293), at the Museum; and *The Patron Saints of the Painters' Guild*, in the Church of St. Sauveur, also dated 1545.

Meanwhile, the plagiarists of the Italian style lost more and more the Flemish qualities which were still admired in the first Romanist painters, Gossaert and Van Orley. To be called "the Flemish Raphael", a title only too generously bestowed, was the height of their ambition. The Italians of the decadence were almost exclusively chosen for imitation. For a long time we shall only meet with the pupils of these second-rate painters. It was the period of vast altarpieces with numerous figures in tumultuous movement. As a result of excessive devotion to design and composition, colour was held cheap. Erudition and academic cleverness took the place of invention and genuine creative emotion. The school and the studio did duty for observation, and stereotyped forms for renderings of life.

FIG. 295.—LAMBERT LOMBART. THE SACRIFICE OF THE PASCHAL LAMB (Liége, Museum). *(Phot. Lévy.)*

FIG. 296.—CAMPANA. THE DESCENT FROM THE CROSS (Seville, Cathedral). *(Phot. Lacoste.)*

The middle of the sixteenth century supplies us with a whole series of Romanists: Michael van Coxcyen, born at Mechlin in 1499, is the first of whom it is known with certainty, that at the end of his apprenticeship he went to Italy to perfect himself in his art. Later, he lived at Mechlin, at Brussels, at Ghent, and at Antwerp. He was a man of great reputation,

FIG. 297.
PIETER POURBUS THE ELDER.
THE LAST JUDGMENT
(Brussels, Museum). *(Phot. Daled.)*

a favourite of Charles V. who took four of his pictures with him to the monastery of St. Just, and also of Philip II. He lived to the age of ninety-two, and all the pictures we have from his brush were painted in his old age. Thus, *The Martyrdom of St. Sebastian* (Fig. 294) of the Antwerp Museum, one of the earliest of those that are known to us, was painted when he had already reached the age of seventy-six. His work is an imitation of the Italians — not of any of them in particular, but of various masters whose styles he combines. He devotes himself especially to the nude; his principal figures are ingeniously disposed in the foreground; the others are reduced to excess as they recede. His colour reveals much fancy and is made pleasant by faint reflections.

FIG. 298.—PIETER POURBUS.
PORTRAIT OF JAN VAN DER GHEENSTE (Brussels, Museum).
(Phot. Lévy.)

Lambert Lombard (of Liége) was no less famous (1505—1566). He gained a great reputation in the contemporary world of letters. He was a learned painter, and his profound knowledge of Roman antiquities contributed much to the success of his lessons. We scarcely know his work. *The Sacrifice of the Paschal Lamb* (Fig. 295) of the Liége Museum is one of the rare pictures attributed to him with some certainty. It is a correct and rather cold work.

With the extension of the empire of the Flemish sovereigns, the Flemish school, too, became more cosmopolitan. The best proof of this is furnished by Pieter de Kempenaer,

better known by the name of Pedro Campana, who was born at Brussels in 1503, spent several years in Italy, and a still longer time in Spain, whence he returned to Brussels in 1560. Most of his pictures are in Seville. The cathedral of that city owns an important *Descent from the Cross* (Fig. 296). The exaggeration of attitudes and emotion, as well as the violent contrasts of livid flesh and dark shadows, clearly show the influence of Spanish art.

Pieter Pourbus the Elder was the head of a line that main-

FIG. 299.—JAN MASSYS.
HALF LENGTH OF A WOMAN
(Pacully Collection).
(Phot. Bruckmann.)

FIG. 300.—PIETER POURBUS.
ADRIENNE DE BUCK
(Bruges, Museum).
(Phot. Bruckmann.)

tained the ancient renown of Bruges in the sixteenth century. He was born at Gouda about 1510, and went about 1538 to Bruges, where he died in 1584. If he himself did not undertake the journey to Italy, he at least walked in the footsteps of those who had formed their style in the transalpine school. His work comprises scriptural subjects and portraits. *The Last Judgment* (Fig. 297) of the Bruges Museum is one of his most famous compositions. It recalls the same subject treated by Frans Floris, a painter much younger than Pourbus, but whom the latter imitated none the less. The manner of Pourbus still preserves a touch of primitive delicacy, although the painter also shows himself an admirer of academic elegance. It is especially

as a portrait-painter that he is still to a great extent the descendant of the fifteenth century masters. The minutely finished portrait of Jan van der Gheenste (Fig. 298) of the Brussels Museum, whose complexion has the transparence of alabaster, and the portrait of Adrienne de Buck (Fig. 300) of the Bruges Museum, are among the masterpieces of their kind.

FIG. 301.—JAN MASSYS. JUDITH (M. Dannat, Paris). *(Phot. Bruckmann.)*

It is not a little surprising to find among the devotees of Italian art, Jan Massys, Quentin's own son and pupil (Antwerp, 1509—1575). All the pictures we have from his brush date from the years after his return from Italy. He probably began by imitating his father, and more than one usurer or amorous old man attributed to Quentin, is possibly by the hand of Jan. Later, he loved to paint pretty young women, half or altogether nude, and the question arises whether Jan Massys was not identical with the so-called "Master of the Female Half-Lengths" (Fig. 299). His women, though ostensibly inspired by the Bible — the chaste Susannah, the daughters of Lot, Bathsheba — have all simpering, berouged faces, almond-shaped eyes, pretty little mouths, and a mincing smile. Sometimes the bright eyes have a little cast, and the carriage is occasionally stiff. Finally, the colour is pale and unnatural. In a word, this hybrid artist is a renegade. He has fallen into affectation. Nevertheless, his playful drawing, and even his want of skill and his sentimentality, prove that

FIG. 302.—JAN MASSYS. ELIJAH AND THE WIDOW OF SAREPTA (Carlsruhe, Museum). *(Phot. Bruckmann.)*

he had not entirely shaken off his father's influence. The *Judith* in the collection of M. Dannat in Paris is the most remarkable of these smoothly coloured but solidly painted female figures (Fig. 301). The delicious, miniature-like panorama of a town in the *Elijah and the Widow of Sarepta* (Fig. 302), of the Carlsruhe Gallery, recalls the early school. In *Lot and his Daughters* (Fig. 303) of the Brussels Museum, the daughter is a pale and lackadaisical blonde, with alluring eyes, who displays her full and irreproachable forms very freely. To the end of his life, he also followed his father in his disposition to make fun of amorous old men. One of these decrepit voluptuaries is to be seen at the Stockholm Gallery.

FIG. 303.—JAN MASSYS. LOT AND HIS DAUGHTERS (Brussels, Museum). *(Phot. Hermans.)*

Frans Floris closes the series of the first Italianizers — of the artists who, having worked in Rome, called themselves "Romanists". He was a disciple of Michelangelo, repudiating colour in favour of design and the study of anatomy. He enjoyed an immense prestige during his life and even long after his death: young painters crowded into his studio from all parts. He produced cartoons for tapestries, drawings for engravings, altarpieces, mythological compositions, and a large number of portraits, and definitively made Antwerp the centre of the Flemish School. He was born in that city about 1516, frequented the studio of Lambert Lombard at Liége, went afterwards to Italy, and returned in 1547 to Antwerp, where he died in 1570.

FIG. 304.—FRANS FLORIS. THE FALL OF THE ANGELS (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 305.—FRANS FLORIS.
ADORATION OF THE SHEPHERDS
(Munich, Pinakothek).
(Phot. Bruckmann.)

The Fall of the Angels, dating from 1554, in the Antwerp Museum (Fig. 304) is his masterpiece in the religious genre. It is a study of nude figures arranged in the most daring attitudes, with a strong insistence on muscular development. This *pastiche* of Michelangelo lacks the dramatic power of the great Florentine; it is, on the whole, a work of academic correctness rather than an inspired creation. The colour is unpleasant, and seems to have no function but to emphasize the forms. Some other works that deal with Biblical subjects go even further in their contempt of colour. *The Adoration of the Shepherds* (Fig. 305), at Munich and at Antwerp, is concerned only with elegant attitudes. The same may be said of the *Mars and Venus* at Berlin and at Brunswick.

FIG. 306.—FRANS FLORIS.
PORTRAIT OF A FALCONER
(Brunswick, Gallery).
(Phot. Bruckmann.)

His best works are his portraits, although these were less admired by his contemporaries. The one of a *Falconer* (Fig. 306) in the Brunswick Gallery, dated 1558; a portrait of a woman, of the same year, at Caen; and a portrait of a man, of 1555, at Madrid, are first-rate. Here nature has made him forget schools. His *Falconer* is a model of healthy simplicity and sober strength.

When art had fallen into artifice and affectation, portraiture alone remained natural and true. A good many painters unknown to us, no doubt, left us portraits of considerable merit. Among

HANS MEMLINC

Portrait of Martin van Nieuwenhove

(Hospital of Saint Jean, Bruges)

those whom we know, Willem Key is one of the most remarkable. He was born at Breda about 1515, was received as master in the Guild of St. Luke at Antwerp in 1542, and died at Antwerp in 1568. The portrait of Gilles Mostaert (Fig. 307) at the Imperial Museum in Vienna, is admirable in its expression of strong will and suspicious pride. Adriaen Key (1558—1589), a nephew of Willem, was also a portrait painter. His portraits of Gilles de Smidt with his seven sons (Fig. 308), and of his wife, Marie de Decker, with one of her daughters (Fig. 309), now in the Antwerp Museum, are distinguished by their clearly defined features and their natural attitudes. The colour is rather dull, but the handling is lively and vigorous.

FIG. 307.—WILLEM KEY.
PORTRAIT OF GILLES MOSTAERT
(Vienna, Imperial Museum).
(Phot. Löwy.)

FIG. 308.
ADRIAEN KEY. THE SMIDT FAMILY (Antwerp, Museum).

FIG. 309.
(Phot. Hermans.)

FIG. 310.—JOSSE VAN CLEEF. PORTRAIT (Windsor Castle).

Josse van Cleef, called the Mad, the second of his name, and a member of a large family of artists, some of whom are only known by their names, is also distinguished as a portrait-painter. He was born at Antwerp about 1518 and worked in London in 1554. Most of his works are to be found at Windsor Castle, and in other palaces and castles of England. They are even so highly prized that there is a tendency to take them from him and attribute them to Moro or to Holbein (Fig. 310). The Berlin Museum possesses his *Portrait of a Young Man* (Fig. 311) with a black cap, of which Rubens made a copy. The model, who is richly painted, with warm, mellow carnations, stands out in vigorous relief against a dark, transparent background. The name of Nicolas Neufchâtel or Lucidel (of Mons) deserves to be remembered for some portraits now at Munich (Fig. 312). But we are anxious to pass on to the most illustrious of the portrait-painters of the middle of the sixteenth century: Antonio Moro. He was born about 1519 at Utrecht, where he also began his career. In 1547 he was received into the Antwerp Guild of St. Luke. Afterwards, we meet with him in Brussels (1549), in Rome (1550–1551), in Madrid (1551), in Portugal (1552), and in London (1553); then he returns to Utrecht, whence he departs again in 1559 to accompany Philip II. to Spain. At Brussels,

FIG. 311.—JOSSE VAN CLEEF. PORTRAIT OF A YOUNG MAN (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

we find him working in 1568 for the Duke of Alva. He died at Antwerp in 1576. He was the accredited painter of princes and grandees; and the majority of his portraits are stately works, carefully treated in their slightest details, though this minuteness does not detract in the least from the truth of expression, the natural ease of the attitudes, or even the quiver of life we seem to divine in the sitter. The historical models have their characters graven in striking fashion upon their faces. Thus in Mary Tudor (Fig. 315), at the Prado in Madrid, we recognise the implacable fanatic, the homicide dressed in silk and adorned with jewels; in the Duke of Alva (Fig. 313) (a copy) of Brussels, the perfidious and ferocious oppressor; in the master's own portrait in Florence (Fig. 314), the thoughtful and penetrating artist; in the *Canons*, of Berlin, men of austere doctrine but of rather epicurean life (Fig. 316); in the Emperor Maximilian II., at Madrid, an embodiment of aristocratic distinction. But he did not only render, in all their originality, the mighty ones of earth and the privileged of society; he also knew how to seize the character of the despised and the grotesque. Thus the buffoon of Cardinal Granvelle, at the Louvre, and Pereson, the buffoon of the King of Spain, at the Prado (Fig. 317), are among his masterpieces. The latter holds a pack of cards in one hand, whilst the other rests on the hilt of his sword. This type of ugliness has been laid upon the canvas with unrivalled force

FIG. 312.—NICOLAS NEUFCHATEL. PORTRAITS (Munich, Pinakothek). *(Phot. Hanfstaengl.)*

FIG. 313.—ANTONIO MORO. THE DUKE OF ALVA (Brussels). *(Phot. Hanfstaengl.)*

FIG. 314.—ANTONIO MORO. PORTRAIT OF THE ARTIST (Florence, Uffizi Gallery). *(Phot. Brogi.)*

FIG. 315.—ANTONIO MORO. MARY TUDOR (Madrid, Prado). *(Phot. Anderson.)*

and intensity, and yet without the slightest coarseness. Generally speaking, notwithstanding their solidity, these portraits never err on the side of stiffness. They represent the transition between the somewhat formal portraits of the preceding period, and the figures which Rubens and Van Dyck were about to invest with overflowing vitality.

FIG. 316.— ANTONIO MORO. CANONS (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

In the course of the sixteenth century we shall meet with another portrait painter, Gilles Congnet (1538—1599). He painted Pierson La Hues, the drummer of the Guild of St. Luke, at Antwerp (Fig. 318), an amiable worthy who greets us at the Antwerp Museum with a noble gesture and an air at once cordial and dignified. Abraham de Rycker (Antwerp, 1566—1599) was an estimable painter, to judge from his two portraits in the

church of St. Jacques, at Antwerp. The same may be said of Frans Pourbus, son of Pieter, born at Bruges in 1545, died at Antwerp in 1581. One of his most important works is the altar-piece of the tomb-chapel of Viglius, in the Church of St. Bavon at Ghent, the *Christ among the Doctors*, a pallid, academic composition. *The Man with the Glass* (Fig. 319) of the Brunswick Gallery is much better. It bears the date of 1575, and recalls both Moro and Floris' *Falconer*. It is, however, less solid and highly finished than this work. The drinker, a sturdy fellow, has a somewhat vacant look, as though the glass, which he holds rather awkwardly, were not his first that day.

FIG. 317.
ANTONIO MORO. PERESSON, BUFFOON OF THE KING OF SPAIN (Madrid, Prado). *(Phot. Anderson.)*

Frans Pourbus II., the son of the elder Frans Pourbus, was an eminent portrait painter. He was born at Antwerp in 1569 and died in Paris in 1622. In 1599, Vincenzo Gonzaga, Duke of Mantua, engaged him as court-painter, when he had already painted some portraits for the archdukes at Brussels. He remained in Italy until 1610, in which year he painted in Paris the portraits of Henry IV. and Marie de' Medici, soon after which he became painter-in-ordinary to the Queen. He thus spent the best part of his life in portraying crowned heads, and was indeed a true court painter. His portraits breathe aristocratic distinction; the expression is proud, the carriage haughty. Generally they are a little hard in tone. *Marie de' Medici*, at the Louvre (Fig. 320), is somewhat cold in colour, but commands respect. Her son, Louis XIII., as a child, at the Uffizi Gallery in Florence (Fig. 321),

FIG. 318.
GILLES CONGNET. PIERSON LA HUES, DRUMMER OF THE GUILD OF ST. LUKE (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 319.—FRANS POURBUS. THE MAN WITH THE GLASS (Brunswick, Gallery). *(Phot. Bruckmann.)*

is a gem of grace and natural childishness, recalling the rich handling of Frans' grandfather, Pieter Pourbus. The same Gallery owns the portrait of a painter (Fig. 322), which bears the name of Frans Pourbus, but does not represent him, whatever may be said to the contrary, for the model was forty in 1591, when Pourbus was barely twenty years of age. It is one of his first works, but a piece of the highest merit. This artist finally executed a few religious pictures. *The Last Supper* of the Louvre is painted in strong, warm tones, but not without hardness. Whilst Pourbus had settled down in France, another portrait painter, Paul van Somer (of Antwerp), went to work and die in London, where he became the favoured painter of princes and peers.

Landscape, like portrait-painting, delivered the Flemings at times from the Italian influence. If the landscape-painters travelled across the Alps, it was not in search of masters, but of picturesque scenery. Throughout this century, in fact, landscape painters in general depicted mountainous and rocky scenes. Pieter Breughel the Elder seems to have had no other object in exploring Italy, and when the brothers Bril took up their abode in Rome, it was not to take lessons, but to give them. Landscape thus remains in the sixteenth century what it had been with Patinir and Hendrik Bles: an expression of Flemish painting. The first who rose to distinction, Lucas Cassel (born in 1510, died in 1560) and Jacob Grimmer (Antwerp, 1526—1590), painted lofty crags and picturesque castles

FIG. 320.—FRANS POURBUS II. MARIE DE' MEDICI (Paris, Louvre).

with great charm, but were less successful with the little figures, the execution of which they sometimes left to a collaborator (Fig. 323, 324).

Hans Bol (Mechlin, 1534—Amsterdam, 1593) distinguished himself by his marvellous drawings and by pictures which are very sober in colour, but exceed in 'miniaturesque' delicacy all that has been done by the most famous artists in this genre (Fig. 325).

Gilles van Coninxloo (Antwerp, 1544—Amsterdam, 1607)

FIG. 321.—FRANS POURBUS II. LOUIS XIII. AS A CHILD (Florence, Uffizi Gallery). *(Phot. Anderson.)*

FIG. 322.—FRANS POURBUS II. PORTRAIT OF A PAINTER (Florence, Uffizi Gallery). *(Phot. Brogi.)*

was also accounted one of the best landscape-painters of his time; and, indeed, whatever we possess from his brush bears witness to an intense feeling for nature. The dense foliage of his trees is painted by an artist who really loved them and did not use them merely as accessories (Fig. 326).

At this period, whole families devoted themselves to painting, and more especially to landscape-painting. This is notably the case with the Van Coninxloos, and also with the Van Valckenburghs, the De Mompers and the Brils. Two brothers Van Coninxloo were landscape painters. Both were born at Mechlin, Lucas, the elder, about 1540; Martin, the younger, in 1542. Being Protestants, both went into voluntary exile in Germany,

FIG. 323.—LUCAS CASSEL. LANDSCAPE (Brussels, Museum). *(Phot. Alexandre.)*

where they lived for many years. The Van Valckenburghs have more in common with the old national school than with the Italianizers. Lucas continued to paint high rocks of capricious and fantastic shapes, with delicious distances melting delicately into the sky, in the style of Patinir and Hendrik Bles. As a painter of contemporary life, Lucas follows in the footsteps of Breughel the Droll, but he has more respect for convention and less quality. Certain pictures, like the *Winter Landscape* with the playing children (Fig. 328) of the Vienna Museum (No. 736) are clearly inspired by Pieter Breughel, but the painting is dry and the composition pedantic, compared with the manner of his great predecessor. *The Village Inn* of 1598 (Fig. 327), is almost a caricature of Breughel's picture. *The Months* (Fig. 329) by Martin van Valckenburgh are pleasant works, in which the landscapes are charming and the figures insignificant. The

FIG. 324.—JACOB GRIMMER. LANDSCAPE (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

FIG. 325.—HANS BOL. LANDSCAPE (Dresden, Gallery). *(Phot. Bruckmann.)*

Vienna Imperial Museum owns three pictures by Frederic van Valckenburgh (Mechlin, 1573—Nuremberg, 1623), a son of Lucas. They are painted in his father's manner, but are of less artistic value.

The De Mompers represent another numerous and very confused artistic dynasty, in which we distinguish with some difficulty a Josse de Momper (about 1564—1635) and a Frans de Momper (1607 to 1660); whilst others are mentioned in the archives. The works are, like the painters, of the same family; yet they have differences which betray distinct brushes. The earliest of the lineage paint abruptly rising rocks scattered over the desert, which form large, harsh, grey and brown patches across the landscape. Other landscapes, more pleasing and truer to nature, are on good grounds attributed to Josse de Momper the Younger. A picture in Vienna (Fig. 330) furnishes us with a specimen of his fantastic landscapes. Josse de Momper the Younger inaugurated a manner of landscape-painting which remained long in favour with the school. He introduced violent contrasts of light and shade between the foreground and the distance, and also between the left and the right of the picture. He fills the distance with delicate gradations of blue. On the other hand, in other pictures like *The Four Seasons* at Brunswick (Fig. 331), he suppresses all research, every element of a too deliberate picturesqueness; the landscape is more simple and natural, the tonality brilliant and

FIG. 326.—GILLES VAN CONINXLOO. LANDSCAPE (Vienna, Liechtenstein Gallery). *(Phot. Löwy.)*

FIG. 327.—LUCAS VAN VALCKENBURGH. THE VILLAGE INN (Vienna, Imperial Museum). *(Phot. Löwy.)*

sparkling. These four pictures were probably among his earliest efforts.

But the most famous family of Antwerp landscape-painters is that of the Brils. They were two brothers. Paul, the better known and more highly gifted (1556 to 1626), started in his twentieth year for Rome, where his elder brother, Matthias (1550—1584) was already settled. We know numerous pictures by Paul Bril. They differ in kind. First come the little works painted on copper, which, in technique as in the choice of subject, are akin to those of Bles; such, for instance, is the *Christ healing the Demoniac* (Fig. 332) of the Pinakothek in Munich, which bears the date 1601. Others are of larger dimensions and broader handling, like the *Hilly Landscape* of Dresden (Fig. 333), painted in 1608. Finally the master painted — often in water-colour — still larger compositions for the decoration of palaces and churches. Some of these latter are to be found in the Rospigliosi Palace in Rome, in the baths of the House of St. Cecilia, in the Vatican (Fig. 334) and at Sta. Maria Maggiore. They are very decorative and blend harmoniously with the sumptuous panelling which enframes them. The Ambrosiana in Milan also owns many works by Paul Bril: little landscapes of miniature-like delicacy, or vast, broadly handled compositions. Paul Bril was and remained a painter of pure

FIG. 328.—LUCAS VAN VALCKENBURGH. WINTER LANDSCAPE (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 329.—MARTIN VAN VALCKENBURGH. THE MONTH OF JANUARY (Vienna, Museum). *(Phot. Bruckmann.)*

Flemish blood, who treated landscape with the fancy, the quality, and the conscientious craftsmanship of his compatriots, but who, under Italian influence, adopted a larger and more decorative style. He does not select a bit of nature, or fix upon some definite scene, but he combines and arranges imposing or attractive motives which he borrows from the Alpine regions. He inaugurated thus the monumental landscape which continued to flourish for centuries, in Italy as well as north of the Alps.

FIG. 330.—JOSSE DE MOMPER. LANDSCAPE (Vienna, Imperial Museum). *(Phot. Löwy.)*

During the second half of the sixteenth century, the school of the Italianizers underwent a transformation, or rather a series of transformations, which detached it still further from the old Flemish School, but also separated it from the Italian School, and ensured its real originality. Colour resumed its important function. It was artificial colour, no doubt, but richer colour than that of the first Italianizers. A large number of historical painters arose, all very clever in the manipulation of the brush, but void of genuine artistic temperament, prolix narrators of biblical episodes or the legends of saints, lacking dramatic power and feeling.

FIG. 331.—JOSSE DE MOMPER. SPRING (Brunswick, Gallery). *(Phot. Bruckmann.)*

Their leader is Martin de Vos of Antwerp (1531—1613), who visited Italy, and knew Tintoretto in Venice. He was in the full maturity of his talent, when the Iconoclast fury destroyed all the altarpieces in

the churches of Antwerp. The country having been pacified, and worship re-established, the guilds and confraternities hastened to rebuild their altars; and from this period date the innumerable religious pictures treated in the emphatic and declamatory manner of the Bolognese and Venetian Schools. De Vos was an extraordinarily prolific artist, who produced composition upon composition with amazing verve and facility. He had benefited in Italy by the teaching of one of the most astounding of all *improvisatori* of painting, from whom he unfortunately borrowed only his ease and fertility. Tintoretto is the most impetuous of painters; Martin de Vos, on the contrary, is cautious to the verge of timidity in the conception as well as in the disposition of his motives; his colour is not without variety and brilliance, but it is wholly lacking in strength; his personages seem to be "oiled and curled". Of all Flemish painters he is the one whose manner is the most distressing in its hard, vitreous effect. *The Incredulity of St. Thomas* (Fig. 335), which was painted for the altar of the Skinners in the Cathedral of Antwerp (1574), is an example of these wearisome pictures, in which passionless figures pose in symmetrical attitudes. The same applies to his *Tribute Money* (Fig. 336), painted in 1601 for the altar of St. Eloi in the church of St. André, one of his last works, now in the Museum of Antwerp.

FIG. 332.—PAUL BRIL. CHRIST HEALING THE DEMONIAC (Munich, Pinakothek). *(Phot. Bruckmann.)*

FIG. 333.—PAUL BRIL. HILLY LANDSCAPE (Dresden, Gallery). *(Phot. Bruckmann.)*

Martin de Vos' best picture is the *Triumph of Christ* (Fig. 339), of the Antwerp Museum, a triptych composed for the Vieux Serment de l'Arbelète. Here we find real loftiness of feeling, and can believe that Martin de Vos was carried away by his subject and worked as much with his heart as with his head. Nevertheless, in his case as in that of Frans Floris, the portraitist is superior to the historical painter. In proof of this assertion we may cite the group of the Anselmo Family (Fig. 337), at the Brussels Museum (1577); that of Gilles Hoffman and his Wife (1570), in the Amsterdam Museum (Fig. 338); and finally the portrait of an unknown lady, in Madrid. In all these portraits, the glassy appearance, which is so unpleasant in De Vos' painting, is much less pronounced and becomes an impasto of solid enamel; the models are robust Flemish types, truthfully and conscientiously rendered.

FIG. 334.—PAUL BRIL. LANDSCAPE (Vatican Library). *(Phot. Moscioni.)*

Frans Floris's principal pupil was Ambrosius Francken of Antwerp (1544—1618), the son of a painter, and the youngest of three brothers who were also painters. The museum and the churches of Antwerp possess a number of his pictures. *The Miracle of the Loaves*, which he painted in 1598 for the altar of the millers and bakers in Antwerp cathedral, is the best of all his works. The

FIG. 335.—MARTIN DE VOS. THE INCREDULITY OF ST. THOMAS (Antwerp, Museum). *(Phot. Hermans.)*

gravest fault of this artist and of all his group is the loss of the colour-sense which distinguishes their predecessors. They strove to produce an effect by rare tones, and evolved only artificial and unpleasant ones. In the *Martyrdom of St. Crispin and St. Crispian* (Fig. 340), executed for the altar of the shoe-makers in the cathedral, the painter has attempted a drama, but the personages who interpret it are the executioners and not the martyrs; these only furnished him with a pretext for painting the nude; but the carnations are woolly and lustreless. In vain do his personages ape excitement; not one of them betrays real passion. In the Antwerp Museum there is a triptych from the altar of the blacksmiths in the cathedral. It bears a monogram composed of the letters GLMB and the date 1588 inscribed on a tomb. The picture is evidently of this period, but it cannot be attributed to any of the known masters. It has some kinship with the works of Ambrosius Francken, but the faces are more life-like than his, more of the nature of portraits; the drawing is more restrained, the whole more natural. It may even be s id that the work is superior to most pictures of the period.

FIG. 336.—MARTIN DE VOS. THE TRIBUTE MONEY (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 337.—MARTIN DE VOS. PORTRAIT GROUP OF THE ANSELMO FAMILY (Brussels, Museum). *(Phot. Deloeul.)*

Another artist connected with this group is Lucas de Heere of Ghent (1534—1584). He was the most cultured, but also the most academic of the

artists of his time. In the church of St. Bavon at Ghent, there is a *Solomon receiving the Queen of Sheba* by him, dated 1559; and at the Copenhagen Gallery, *The Wise and the Foolish Virgins* (Fig. 341) — both coldly correct works. To this list we may finally add Josse van Winghe, of Brussels (1544 — Frankfort, 1603); the Imperial Museum of Vienna possesses among other examples an *Apelles painting the Mistress of Alexander the Great* (Fig. 342), pale and dull in tone. — The most famous and most remarkable of the Flemings established abroad, was Denis Calvaert or Dionysio Fiamingo. He was born at Antwerp, about 1540, and went when about twenty years of age to Bologna, at the moment of the founding of the Bolognese school, the last efflorescence of Italian painting. The Italians are the first to admit that, through his robust colouring, Calvaert contributed largely to the development of the new school, and that some of his numerous pupils, to mention only Guido and Albani, composed their palettes on the model of his. The type of his personages is marked by a joyous vitality that exercised a fruitful influence upon the transalpine schools. On his part, he borrowed from his Italian brother-artists; his figures assumed a passionate

FIG. 338.—MARTIN DE VOS. GILLES HOFFMAN AND HIS WIFE (Amsterdam, Museum). *(Phot. Brackmann.)*

FIG. 339.—MARTIN DE VOS. THE TRIUMPH OF CHRIST (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 340.—AMBROSIUS FRANCKEN. THE MARTYRDOM OF SS. CRISPIN AND CRISPIAN (Antwerp, Museum). *(Phot. Hermans.)*

expression, a depth of feeling unknown to the artists of the North. His *St. Francis and St. Dominic* (Fig. 344) of the Dresden Gallery, to whom the Virgin Mary has appeared, are exalted to heavenly rapture by the sight. It is the picture of an inspired visionary. His *Danaë*, of the Lucca Gallery, is, on the contrary, a voluptuous dream, an evocation of earthly pleasures. Finally, his *Annunciation* (Fig. 343), in the Church of S. Domenico in Bologna breathes a charm and freshness unknown to most of the religious pictures ot Flanders. This painter, who served as a link between North and South, was really an original, sympathetic, and very spontaneous artist. Bartholomeus Spranger (1546—1627?) went early in his life to France, then to Rome, and then to Prague, whither he was called by the Emperor Rudolph II., and here he worked until his death. He was a product of the Italian School, and he introduced Southern dexterity and academic correctness into Austria. His *Christ with the Children* (Fig. 345) of the Antwerp Museum is a bouquet of charming figures. The artist possesses to a supreme degree all the qualities that can be assimilated through school-training.

FIG. 341.—LUCAS DE HEERE. THE WISE AND THE FOOLISH VIRGINS (Copenhagen, Gallery).

At the end of the sixteenth and the beginning of the seventeenth centuries, the Italianizing Flemings, following the example of the Bolognese, developed

a taste for a more naturalistic art. — The first and most meritorious of these innovators was Otto Venius (Van Veen), born at Leyden, in 1558, of a noble family. In 1573 he frequented the studio of Lampsonius, the cultured artist of Liége, and three years afterwards that of Federigo Zuccaro in Rome. In 1581 he returned to his fatherland, and lived successively at Liége, Leyden, Antwerp and Brussels. In Brussels he acted as a comptroller of the Mint from 1612. He died there in 1629. After having been painter-in-ordinary to Alexander Farnese, he was given the same post by the Archduke Albert and the Archduchess Isabella. We owe him innumerable pictures. Four of them, at the Antwerp Museum, which were formerly in the house of the Guild of Mercers, show him to great advantage. Two represent episodes from the Gospel: *The Calling of St. Matthew* (Fig. 347) and *Zacchaeus in the Fig-tree;* the two others, scenes from the life of St. Nicholas: the Saint throwing a purse into the room of a poor family at night (Fig. 348), and the Saint protecting the town of Myra. The painting is mellow and rich, the colour warm, the light soft and transparent, but the whole lacks vigour. The variegated colour of Martin de Vos has disappeared; the figures have recovered their health and their joy of life. Much is still sacrificed to academic correctness, but it is achieved by simpler means. If the artist does not display great creative power, he has at least avoided bad taste. One of his best pictures is the *Christ with the Four Penitent Sinners* (Fig. 346) of the Mayence Museum. Otto Venius also painted a number of portraits. That of *Miraeus, Bishop of Antwerp* (Fig. 349) is characteristic of his manner: it shows sound painting without any remarkable power. Our painter was a very learned nnd cultured man; he wrote

FIG. 342.—JOSSE VAN WINGHE. APELLES PAINTING THE MISTRESS OF ALEXANDER THE GREAT (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 343.—DENIS CALVAERT. THE ANNUNCIATION (Bologna, Church of S. Domenico). *(Phot. Alinari.)*

FIG. 344.—DENIS CALVAERT. ST. FRANCIS AND ST. DOMINIC (Dresden, Gallery). *(Phot. Brackmann.)*

numerous books of a moralistic tendency — essays which he illustrated with prints in the taste of the period. He also treated similar subjects in some series of pictures, such as the *Life of Mary* in fifteen pictures, and the *Triumph of the Catholic Church* in six pictures, all in the Museum of Schleissheim. He exercised a considerable influence over his illustrious pupil Rubens, who, following his example, was both artist and man of letters.

FIG. 345.—BARTHOLOMEUS SPRANGER. CHRIST AND THE CHILDREN (Antwerp, Museum). *(Phot. G. Hermans.)*

Martin Pepyn (Antwerp, 1575—1634) was younger in years, but more archaic in style. He remained much more faithful than Otto Venius to the school of the earlier Romanists, retaining their cold colour, dull lighting, and timid drawing. The Museum of Antwerp owns a large number of

FIG. 346.—OTTO VENIUS. CHRIST AND THE FOUR PENITENT SINNERS (Mayence, Museum). *(Phot. Brackmann.)*

FIG. 347.—OTTO VENIUS. THE CALLING OF ST. MATTHEW (Antwerp, Museum). *(Phot. Hermans.)*

his pictures. One of them, *The Baptism of St. Augustine*, is dated 1626 (Fig. 350). It proves that its author had remained wholly untouched by the influence of Rubens, and that he continued to paint suavely in the traditional manner when the entire school had been borne along by the formidable revolutionary towards a more passionate and powerful art.

It was in Abraham Janssens (Antwerp, 1575—1632) that the first symptoms of this revolution became manifest. The Museum of Antwerp possesses two deplorable religious pictures by him, and there are many others of a similar type in existence. But, as a set-off, the same Museum owns a *Scheldt (Scaldis) with the Maid of Antwerp* (Fig. 351), in which the figure of the river is already one of Rubens' gods as regards muscular development and transparent shadows.

FIG. 348.—OTTO VENIUS. THE CHARITY OF ST. NICHOLAS (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 349.—OTTO VENIUS. PORTRAIT OF MYRAEUS, BISHOP OF ANTWERP (Antwerp, Museum). *(Phot. Hermans.)*

The *Maid of Antwerp* is worthy of this heroic figure. If one remembers that Janssens painted this picture in 1610 for the Salle des États in the town-hall of Antwerp, and that, at the same time and for the same hall, Rubens executed his first *Adoration of the Magi*, we understand the origin of this revolution, and need not hesitate to consider the *Scaldis*, if not a work of Rubens' own hand, at least a figure created under his direct influence. This picture is not the only one whose peculiarities suggest Rubens. The Berlin Museum owns a *Vertumnus and Pomona* and a *Meleager and Atalanta* (Fig. 352) by Janssens, with animals by Snyders. These pictures are closely akin to the *Maid of Antwerp*. The figures are solidly built up and painted with great energy. The hardness and opaqueness of the colour bear the imprint of the old style, but many other signs demonstrate that the revolution has begun.

FIG. 350.—MARTIN PEPYN. THE BAPTISM OF ST. AUGUSTINE (Antwerp, Museum). *(Phot. Hermans.)*

During the sixteenth century, engraving followed the same movement as painting. It begins with reproducing upon wood the immortal designs which Albrecht Dürer, Hans Burgkmair, and Hans Springinklee executed for the Emperor Maximilian. Cornelis Liefrinck, of Antwerp, worked at Augsburg in 1510 on the Genealogy of Maximilian; in 1516 and 1517 he produced nine

of the woodcuts of Albrecht Dürer's Triumphal Procession of Maximilian; in 1516—1518, twelve pieces of the Saints of Austria; and some other blocks. Willem Liefrinck, who was probably Cornelis' brother, was busy from 1516—1518 on the same famous works. In 1528 he was back at Antwerp, where he lived until 1538. His pupil, Jan Molyns or Lyns, followed in his master's footsteps. His portrait of the Doge of Venice, Francesco Donato, engraved and published by him in 1554, has still the broad and strong technique of the preceding period (Fig. 353). A series of nine plates engraved on wood, belonging to the same school,

FIG. 351.—ABRAHAM JANSSENS. THE SCHELDT (SCALDIS) WITH THE MAID OF ANTWERP (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 352.—ABRAHAM JANSSENS. MELEAGER AND ATALANTA (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

FIG. 353.—JAN MOLYNS. THE DOGE FRANCESCO DONATO (Plantin-Moretus Museum). *(Phot. Hermans.)*

represent some fighting cavaliers in a very vigorous manner: Godfrey of Bouillon, Hector of Troy, and others. One of these pieces bears the date 1510 and the monogram M. C.; another has been preserved, with the initials R. H. The Bibliothèque Royale in Brussels has copies of the two editions, one of which, with the names of the brave knights in Flemish, belongs to the same school of broad and strong technique (Fig. 354). The next generation lost much of this strength and adopted a thin and meagre manner, not without elegance upon occasion, as in the

FIG. 354.—ONE OF THE NINE CHAMPIONS (PREUX) (Brussels, Bibliothèque Royale). *(Phot. Van Damme.)*

FIG. 355.—FRANS HUYS. ERASMUS (Brussels, Library). *(Phot. Van Damme.)*

portrait of Queen Elizabeth by Jan Liefrinck, a son of Willem. The same manner was adopted by Pieter Coeck, the author of the series of *Customs of the Turks*, in ten plates designed by himself (Fig. 356, 357.) This was also the style followed by the pleiad of book-illustrators who worked for the Plantin press: Arnold Nicolai, Anton van Leest, Gerard Jansen, Cornelis Muller, who engraved from designs by Pieter van der Borcht, and many others.

The number of copper-plate engravers in the second half of the sixteenth century was very much greater. Antwerp then became the great market for prints, which were frequently published in parts consisting of several sheets. Among the famous

painters of that city were some who supplied the copper-plate engravers with innumerable designs: Frans Floris, Martin de Vos, whose works of this kind are to be counted by the hundred; Stradanus of Bruges, and Pieter Breughel. The engravers after these originals were more numerous than the designers. There were first of all the simple reproducers of designs in copper, who multiplied the composition without adding anything of their own to it. Such were the engravers of the religious subjects, of the moral precepts, of the allegories, of the historical or professional works generally published in quarto, and executed by Hieronymus Cock (Antwerp, 1510—1570), Gerard de Jode (Nymuegen, 1517—Antwerp, 1591), Frans Huys, painter-graver (1522—1562) (Fig. 355), Pieter van der Heyde (1530 to 1576), and Philip Galle (Haarlem, 1537 — Antwerp, 1612). Another group of Antwerp engravers were distinguished by a more careful, delicate and brilliant manner; they are the miniaturists of their art, but they have more brilliance than warmth, more refinement than flexibility. They take their place in history by whole families: two De Jodes, four Galles, four Collaerts (Fig. 358), two De Passes, two Mallerys, and three Wiericxes. The first three groups practised sometimes the tight, and sometimes the freer manner; the last four groups vie with each other in the brilliant use of the burin. The three brothers Wiericx: Jan (1549?), Hieronymus (1553 to 1619) and Anton (1559—1624), surpass all the others in subtlety of line and delicacy of effect. One group of masters who went to work in Germany, the three

FIG. 356.—PIETER COECK. JOHN III., KING OF PORTUGAL (St. Petersburg, Hermitage).

FIG. 357.-PIETER COECK. CUSTOMS OF THE TURKS (Brussels, Library). *(Phot. Van Damme.)*

Sadelers (Fig. 359) and Barth. Spranger, distinguished themselves by some more important and very brilliant plates, in which, however, they were too eager for effect, and fell into mannerism.

FIG. 358.—ADRIAN COLLAERT. FIRE
(Antwerp, Plantin-Moretus Museum).
(Phot. Hermans.)

It was in the sixteenth century that the art of tapestry-weaving centred in two Flemish cities: Brussels and Audenarde. Brussels reproduced great historical pieces and works of the highest importance; Audenarde, simpler subjects, rustic scenes, landscapes or *verdures*. Brussels worked generally for princes and great lords; Audenarde for people of more modest rank. It is astonishing to what an extent the royal house of Spain, to which the rulers of Flanders belonged, accumulated these treasures. At the palace in Madrid there are still a hundred and twenty-two Flemish tapestries. Many pieces that formerly belonged to the kings of Spain have been destroyed by fire; others have been worn out by long and frequent use. For these tapestries did not remain in a fixed place: they were hung in halls and apartments on festive occasions; they were taken down and rolled up when they had done service; they were used on journeys to furnish the lodgings en route; they were packed with the campaign-baggage to garnish the tents; they decorated the jousting lists, and the streets and squares when the sovereigns made their entries.

FIG. 359.—EG. DE SADELER.
PORTRAIT OF MARTIN DE VOS
(Plantin-Moretus Museum).
(Phot. Hermans.)

From every quarter commissions poured into Brussels. The Emperor Charles V., his father and his mother, his son Philip II., and the princes of their house were the most generous customers of the Flemish ateliers, and the most insatiable collectors of their products. Other sovereigns gave them notable commissions. In 1518 the *Acts of the Apostles* were finished. The cartoons of these, executed by Raphael for Leo X., are preserved at Hampton Court, and the first woven set adorns the Sistine Chapel of the Vatican. In 1531, the États Généraux at Brussels presented to Charles V. a tapestry of *The Battle of Pavia*, which showed the capture of Francis I. At the same time, the same Emperor presented Cardinal Wolsey with the tapestry of *The Story of Abraham*, executed at Brussels. *The Life of Scipio* after Giulio Romano was also woven in Brussels for Francis I., and for his son Henry II., *The Triumphs of Scipio* after the same artist were executed. The Emperor Maximilian gave an order for a series of *Grand Hunts*, the cartoons of which by Bernard van Orley are in the Louvre. Charles V. entrusted Willem de Pannemaker, the most famous of the master-weavers, with the execution of twelve pieces of *The Conquest of Tunis*, after designs by Jan Vermeyen. The cartoons of these are

FIG. 360.—ANT. WIERICX. THE INFANTA ISABELLA (Plantin-Moretus Museum). *(Phot. Hermans.)*

FIG. 361.—JAN VERMEYEN. THE CONQUEST OF TUNIS BY CHARLES V. THE EMPEROR'S DEPARTURE (TAPESTRY) (Madrid, Royal Palace). *(Phot. Hauser y Menet.)*

FIG. 362.—JAN VERMEYEN. THE CONQUEST OF TUNIS. LANDING OF CHARLES V. (TAPESTRY CARTOON) (Vienna, Imperial Museum). *(Phot. Löwy.)*

preserved at the Imperial Museum in Vienna and the tapestries at the Royal Palace in Madrid (Fig. 361, 362). The Duke of Alva ordered from the same tapestry-maker three pieces woven in wool, and gold and silver silk, representing the victories he had gained in the Netherlands. The artists who supplied the designs for tapestries during this period are better known to us than those of the preceding period. We may pass over the foreign masters, two of whom we have just mentioned. The Flemish artists who distinguished themselves in this field are of greater interest here. We have mentioned Jan Vermeyen, whom Charles V. took with him when he crossed the Mediterranean to destroy the lair of the Sultan of Tunis. The painter faithfully reproduced the topography of the country where the army landed, and animated sea and coast with ships and groups of warriors. Bernard van Orley drew the scenes he witnessed on Maximilian's hunting expeditions. The painter Stradanus and certainly many others also supplied designs. But we have better knowledge of the master-weavers, who sometimes carried on the management of the workshops for generations, from father to son. The most famous were the Leyniers, the Pannemakers, and the Raes (Fig. 363).

FIG. 363.
ROMULUS GIVING LAWS TO THE PEOPLE (TAPESTRY) (Madrid, Royal Palace).
(Phot. Hauser y Menet.)

Artists and artisans collaborated in the production of works that were highly prized by their contemporaries, and have remained famous to this day. Those of the sixteenth century are distinguished more especially by their composition, where the general effect is admirable, the figures, sometimes very numerous, are cleverly disposed and participate in a common action. The painters were full of invention; they made their figures move and live. They set forth, without any sign of exhaustion, stories of ten, twenty, or even thirty episodes; they take their subjects from current events and antiquity, from the Bible and from Livy; they preach morality, or they amuse, and above all, they please. They invite us to admire beautiful persons, or robust warriors; they enhance the charm of the scenes where the action takes place, by means of delicious landscapes, or those admirable Renaissance buildings in which Van Orley and Gossaert delighted. They were entrusted with the decoration of palaces, and they proved themselves gifted with all the qualities needed for this delicate mission.

FIG. 364.—THE DESCENT FROM THE CROSS. (TAPESTRY) (Brussels, Musée du Cinquantenaire). *(Phot. Neuckens.)*

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FIG. 365.—RUBENS. CHILDREN CARRYING A GARLAND OF FRUIT (Munich, Pinakothek). *(Phot. Bruckmann.)*

CHAPTER IV

ART IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

Architecture. Sculpture. Rubens and his School.

At the beginning of the eighteenth century, under the government of Albert and Isabella, innumerable churches were built in all the towns of the country. Jacob Francquaert, of Brussels, furnished the plans for the Jesuit Church of that city (1617) and of the Church of the Béguinage at Mechlin; Wenceslas Coberger, those for the churches of the Augustinians and the Carmelites in Brussels and for Notre-Dame of Montaigu; François Aiguillon designed the Jesuit Church at Antwerp, which was executed by Peter Huyssens (1614—1621). Huyssens also built some churches at Bruges (1619—1642) and at Namur (1621—1645), as well as the abbey church of St. Peter at Ghent (1621). Willem Hessius built the Jesuit Church at Louvain, now known as St. Michel (1650—1671) (Fig. 366). All these and a good many others of the same style are distinguished by a wide, flat façade, adorned with two superimposed orders, broadly enframed porches and windows, and a very ornate

pediment. The elegant freedom of the early Renaissance and its delicious ornamental caprices have altogether disappeared; the forms have become more massive, heavier, and yet poorer; all they have preserved is a respect for symmetry. The Jesuit church at Antwerp is the most remarkable monument of this style. The main façade (Fig. 367) has an enormous flat surface which in no way suggests the constructions it masks. This façade consists of a comparatively sober ground-floor, an equally wide, but more liberally decorated first storey, a narrower second

FIG. 366.—LOUVAIN. FAÇADE OF THE CHURCH OF ST. MICHEL. *(Phot. Hermans.)*

FIG. 367.—ANTWERP. JESUIT CHURCH. *(Phot. Hermans.)*

storey, and a pediment framed with sculptures. The massive, sumptuous decoration gives an impression of robust, but excessive luxury. The tower of the same church (Fig. 368) is the happiest monument of this second Renaissance. As is the case in most Jesuit churches, the interior has a nave supported by two rows of superimposed columns, and on either side a low aisle with flat ceilings, above which runs an open gallery — all features reminiscent of antique Roman architecture. The original building was resplendent with rare marbles, gilding, and paintings by Rubens. In 1718 nearly the whole of the interior was destroyed by fire. The superb marble columns and arcades were replaced by columns of white and blue stone. The disaster

spared only the choir and the lateral chapels, which still retain their sumptuous facings of precious materials.

There is some reason for the appellation "Jesuit Style", for although it was the style of almost all the churches of the eighteenth century, it was the Jesuits who established and spread it. It has also been called the "Rubens Style", on the pretext that the Jesuit church at Antwerp was built to a large extent from the illustrious painter's plans, but this was not the case.

Rubens designed no architectural plan except the one for his own house. In this, his love of the antique is reconciled with his creative originality. He succeeded in combining the decorative beauty of the Italian, and more particularly the Genoese palaces with the exigencies of the Northern climate; and the result was his admirable mansion at Antwerp (Fig. 369). This luxuriant style of the late Renaissance was also used for a number of guild-halls, the most elegant of which is that of the Tanners (1644), on the Grand' Place at Antwerp acquired in 1755 by the Joiners' company. In the larger towns, and more especially at Antwerp, there are some mansions designed in this style. Their principal ornament is the *porte-cochère*, handsomely framed in free-stone, provided with solid iron mounts and decorated with capricious volutes. Their general aspect is comfortable though imposing. In the most remarkable works of that period, license and oddity of invention are carried to extremes, as witness the houses around the Grand' Place in Brussels. In 1695, when Marshal de Villeroy, the

FIG. 368.—ANTWERP. TOWER OF THE JESUIT CHURCH *(Phot. Hermans.)*

FIG. 369.—RUBENS' HOUSE AT ANTWERP. *(Phot. Hermans.)*

commander of the French army, bombarded Brussels, a large portion of the town, and nearly all the guild-halls on the Grand' Place, were burnt. The Hôtel de Ville and one of the guild halls alone remained intact; the *Maison du Roi* (Broodhuis), an exquisite gem of tertiary Gothic, was spared in part. The communal administration issued an order to the guilds to rebuild their halls immediately, and this was done in a few years, from 1696 to 1699. With the Hôtel de Ville and the Maison du Roi, they transform the Grand' Place of Brussels into a forum which, for beauty, originality, and picturesqueness, has no rival but the Piazza San Marco in Venice. All these houses vie with each other in richness and fancy. The pointed gables, here as everywhere else, have disappeared, and are replaced by pediments of varying shape, triangular or rounded, adorned with windows, mouldings and sculptures, and frequently surmounted by statues, vases, or allegorical figures; the façades are decorated with columns, cartouches, balustrades, figures and garlands. Everything was done to introduce life and movement into the cold and rigid walls. Architects tried to make their buildings speak and sing, and this object was eventually realised without a lapse into vulgar luxuriance. One

FIG. 370.—BRUSSELS. HOUSES IN THE GRAND'PLACE. *(Phot. Nels.)*

FIG. 371.—ANTWERP. THE KING'S PALACE. *(Phot. Hermans.)*

of these houses, the Maison des Bateliers, is crowned with a gable exactly copied from the stern of a ship (Fig. 370).

The eighteenth century did not produce any buildings of great character or real artistic value. Sumptuous middle-class houses continued to be built, it is true, but the spontaneous originality of Flemish architecture had gradually died out, and the imitation of the French style became more and more general. But in adopting the Rococo style, Flemish architects managed to keep within the bounds of good taste. The most charming monument of this period and kind is the present Palais du Roi at Antwerp (Fig. 371), built in 1745, for Jan Alexander van Susteren, from the plans of the architect Baurscheit. It is an honest and straight-forward application of the Rococo style, not over-ornate, playful and gay in appearance; the material is grey Bentheim stone. Afterwards, a more severe and academic manner was adopted, the most interesting example of which is furnished by the series of monumental private houses in the Place Royale at Brussels.

FIG. 372.—ARTUS QUELLIN. CARYATID (Amsterdam, Town Hall). *(Phot. Hermans.)*

FIG. 373.—ARTUS QUELLIN THE YOUNGER. ST. ROSA (Antwerp, Church of St. Paul). *(Phot. Hermans.)*

After the terrible outbreak of the Iconoclasts (1566), when it became necessary to replace the destroyed sculptures, the decorative style had been transformed under the influence of Bernini and Rubens; bodies were given more pronounced muscles, movements more energy, draperies more suppleness and fulness. There is no lack of information concerning the sculptors of that period, but they are so numerous and on the whole so much lacking in individuality,

FIG. 374.—FRANÇOIS DU QUESNOY. ST. ANDREW (Rome, St. Peter's). *(Phot. Alinari.)*

that we may confine ourselves to the most important among them.

They are grouped in families. The Nole dynasty excelled in the construction of altars and other church-furniture. Jan and Robert de Nole or Colyns de Nole were natives of Utrecht, but acquired in 1593 the *poorterrecht* (right of citizenship) at Antwerp. They carved the tombs and the figures of saints in various churches of Brussels, Antwerp, and Ghent. Another lineage of more famous sculptors is that of the Quellins. Their ancestor, Artus Quellin, who was received in 1606 as sculptor in the Guild of St. Luke, worked much with Jan van Mildert and with his own son Artus (1609 to 1668), who was the most highly gifted member of the family. He adorned the Town Hall at Amsterdam, built between 1648

FIG. 375.—THEODORE VERHAEGEN. THE GOOD SHEPHERD (Mechlin, Church of St. Jean). *(Phot. Neurdein.)*

FIG. 376.—H. F. VERBRUGGEN. ADAM AND EVE EXPELLED FROM THE EARTHLY PARADISE (Pulpit, Ste. Gudule, Brussels). *(Phot. Neurdein.)*

and 1655, with a profusion of sculpture: statues, bas-reliefs, caryatides (Fig. 372). For the façade he executed a grand

FIG. 377.—JEAN DELCOUR. THE DEAD CHRIST (Hasselt, Church of the Recollets). *(Phot. Neuckens.)*

pediment, well designed and charmingly decorated. Artus Quellin had as a pupil his nephew Artus Quellin the Younger (1625 to 1700), who assisted him in his work on the town-hall of Amsterdam and, like his uncle, executed a large number of statues for the churches of various other towns. The best of his statues, the St. Rosa (Fig. 373), of the church of St. Paul at Antwerp, is a master-piece of meditative grace.

FIG. 378.—JAC. BERGER. BRUSSELS. THE FONTAINE DU GRAND SABLON. *(Phot. Hermans.)*

The Du Quesnoys represent another noted family of sculptors. Their head, Jerome du Quesnoy, practised his art in Brussels

FIG. 379.—GODECHARLE. THE CHILLY WOMAN (Brussels, Museum). *(Phot. Berlin Phot. Gesellsch.)*

from the beginning of the eighteenth century until 1641. His son François, born at Brussels in 1594, went to Italy in 1618, where he remained and worked until his death in 1642. Popes and Cardinals gave him numerous commissions. Thus, in 1630, Urban VIII. ordered the statue of St. Andrew (Fig. 374), one of the four colossi placed against the four piers that support the cupola of St. Peter's in Rome. This gigantic statue is remarkable for the large gesture of the arms and the powerful structure of the pectoral muscles. The pain expressed in the face is in harmony with the violent attitude, but in this tumultuous pathos there is a good deal of Bernini's theatrical emphasis. Belgium possesses no work by François du Quesnoy except the tomb of the Bishop of Trieste in St. Bavon at Ghent; and even this monument was completed by his brother, Jerome the Younger (1602—1654). Among the most famous sculptors of this period we may also mention Jean Delcour (Liége, 1627 to 1707), the author of the *Dead Christ* in the Church of the Recollets at Hasselt (Fig. 377).

FIG. 380.—THE FOUR PHILOSOPHERS. (Florence, Palazzo Pitti). *(Phot. Anderson.)*

FIG. 381.—RUBENS. ROMULUS AND REMUS (Rome, Capitoline Museum). *(Phot. Anderson.)*

Among the sculptors who were more or less subject to the influence of Rubens, the best known is Lucas Fayd'herbe, of Mechlin (1617 to 1697), who worked with him and carved some ivories after his drawings or pictures. Many sculptors of the second rank decorated the piers and altars of the churches with a profusion of sculpture, executing

magnificent mausoleums for the tombs of the great, and furnishing the naves with carved confessionals and statues. It was upon the pulpits that all these artists expended the best efforts of their imagination. The eighteenth century witnessed the creation of many magnificent examples. There was not a church that did not possess one of these marvels. They vied with each other for the possession of the most wonderful. Descamps was right to interpolate engravings of Flemish pulpits in the description of his journey, as being the most curious works of art of his time. Sometimes the subjects that were chosen for these structures and the forms given to them, were strange enough. The subjects most frequently treated were taken from the Bible or the Gospels: witness the *Good Shepherd* (Fig. 375) of the Church of St. Jean at Mechlin, executed by Theodore Verhaeren in 1741. Sometimes the group is placed in a landscape, like the *Adam and Eve expelled from the Earthly Paradise* (Fig. 376) surrounded by the trees and animals of the garden of Eden. This pulpit, now at Ste. Gudule in Brussels, was executed by H. F. Verbruggen for the Church of the Jesuits at Louvain. The railings were added in 1780 by Theodore Verhaeren.

FIG. 382.—THE ADORATION OF THE MAGI (Madrid Prado). *(Phot. Anderson.)*

FIG. 383.
THE RAISING OF THE CROSS.
(Antwerp, Cathedral).
(Phot. Hermans.)

But the statues of saints against the piers of the churches were not as restrained as this; gesture had become declamatory, and

muscles swollen; the draperies seemed to clothe actors. The salvation of sculpture demanded a reaction against the Baroque style. The first signs of this reaction appeared as early as the middle of the eighteenth century; it was stimulated by the archaeological movement to which impetus had just been given by the discoveries of Herculaneum (1737) and Pompeii (1738); it was strengthened and scientifically pursued by Winckelmann (1717 to 1768). One of the first monuments inspired by this neo-antique style was the fountain raised by Jacob Berger at Lord Bruce's expense in the Place du Grand Sablon, at Brussels (Fig. 378). Lambert Godecharle (Brussels, 1750—1835) (Fig. 379), the first of the artists of merit who had entered upon this new path, finished his studies in Paris and in Rome. In 1780 he was back in Brussels where he executed a number of works: the pediment of the Parliament house, the bas-reliefs and the sculptures of the Château of Laeken, and some statues for the churches of Brussels. He did not assimilate the nobility of the classic style, and modelled his figures with a sentimentalism that verges on languor.

FIG. 384.—RUBENS. THE BATTLE OF THE AMAZONS (Munich, Pinakothek). *(Phot. Bruckmann.)*

FIG. 385.—RUBENS. THE ARTIST AND HIS WIFE (Munich, Pinakothek). *(Phot. Bruckmann.)*

But it was once more through her school of painting in particular that Flanders covered herself with glory in the seventeenth century. With Rubens a new

golden age begins. He was born on June 28, 1577 at Siegen, a small village in Westphalia, where his family lived in exile. After his father's death, his mother returned with her children to Antwerp, where young Peter Paul frequented the Latin school until he had attained his fifteenth year, when he was apprenticed to Tobias Verhaecht, an insignificant painter of landscapes in the taste of Josse de Momper. Afterwards, he became the pupil of Adam van Noort (1557—1641), no authentic picture by whom is known, and who, to judge by his drawings, or engravings after his pictures, was but a mediocre and insipid imitator of the Italianizers. The third and the only real master of Rubens was Otto Venius, whose influence is manifest in all his earliest works. In 1600, at the age of twenty-three, Rubens set out for Italy, the land of his dreams. He remained there for eight years, carried away by his enthusiasm for the masterpieces of the great artists of the fifteenth and sixteenth centuries, and studying also with passionate admiration the remains of antique architecture and sculpture. He was the court painter of Vincenzo Gonzaga, Duke of Mantua, for whom he executed a number of works, among others *The Holy Trinity*, with the Duke's parents in adoration, and with *The Baptism* and *Transfiguration of Christ*. On the occasion of a mission to Spain, with which he was charged by the Duke of Mantua in

FIG. 386.—RUBENS. DIANA RETURNING FROM THE CHASE (Dresden, Gallery). *(Phot. Hanfstaengl.)*

FIG. 387.—RUBENS. THE LAST COMMUNION OF ST. FRANCIS (Antwerp, Museum). *(Phot. Hermans.)*

1603, he executed several pictures for Philip III. Later he painted a large number of works in Italy. Among those which have come down to us are: the picture called *The Four Philosophers* (Fig. 380), which represents Rubens himself, his brother Philip, his friend Jan Woverius, and Justus Lipsius, the professor of the two last named; *Romulus and Remus* (Fig. 381), at the Capitoline Museum in Rome; the *Two Satyrs*, of the Munich Pinakothek, and others. The last picture he executed in Italy was a *St. Gregory* with other Saints, which he brought back to Antwerp on his return, and which is now in the Museum of Grenoble. He painted for the Chiesa Nuova, in Rome, three pictures dealing with the same subject. In October 1608 he returned to Antwerp. He was then in full possession of his artistic personality, gifted with a ready and bold imagination and with a hand capable of interpreting all that he saw or dreamed. At that time there was not a single artist of great powers living in Flanders: the old Flemish vigour was flagging, and isolated efforts to revive the spent fires of art had failed. Then Rubens arrived, bringing with him a new force, and the country beheld the fervent naturalism of old Flanders elevated by the prodigious imagination of the Italian masters, and amplified by a creative force, the marvels of which have never been repeated. This wonderful gift of invention was wedded in him to an absolute command of colour and light — a command which in course of time became more scientific and refined, but which from the outset had proved itself all-powerful. He had scarcely settled at Antwerp, when the Archduke and Archduchess enlisted

FIG. 388.—RUBENS. THE DESCENT FROM THE CROSS (Antwerp, Cathedral). *(Phot. Hermans.)*

his services as court-painter, and commissions flowed into his studio. In 1609, the town council of Antwerp ordered from him an *Adoration of the Magi* (Fig. 382) destined to adorn a hall in the Hôtel-de-ville, a picture which is now at the Prado in Madrid. For the church of St. Walburge he painted in 1610 a *Raising of the Cross*, at present in the church of Notre-Dame at Antwerp; from 1612 to 1614 he executed the famous *Descent from the Cross*, in the same church for the guild of the Cross-bowmen.

The *Raising of the Cross* (Fig. 383) ranks among the masterpieces of the painter. And yet this picture still belongs to his first manner which he had brought back with him from Italy — a glow of colour which suggests the flame smouldering under the ashes; impetuous composition; figures of athletes with their muscles in full tension. The executioners strain at the cross with all their might and raise it with superhuman efforts. Christ turns His eyes towards His heavenly Father with a mingled expression of poignant anguish and confidence. An admirable contrast of moral elevation at its most sublime, and physical violence at its most brutal! Tintoretto had already treated this subject in an analogous manner, but Rubens has far surpassed his Venetian predecessor.

FIG. 389.—RUBENS. THE CRUCIFIXION ('LE COUP DE LANCE') (Antwerp, Museum). *(Phot. Hermans.)*

Henceforth, one cannot keep count of the masterpieces: the *Battle of the Amazons* (Fig. 384), painted from 1610 to 1612, is one of the most stupendous expressions of Rubens's dramatic genius: a terrifying mêlée of warriors, rearing horses, and dead and living bodies hurled into the river. The furious combat goes on even under the bridge and in the plain, by the light

FIG. 390.—RUBENS. THE SMALL LAST JUDGMENT (Munich, Pinakothek). *(Phot. Bruckmann.)*

of conflagrations. The composition recalls that of the *Battle of Cadore* by Titian in the Doge's Palace in Venice.

Between times, Rubens painted numerous portraits. Among the earliest, we must note the one in the Munich Pinacothek, where he is represented with his young wife, Isabella Brant: he, looking with confidence upon his smiling future; she, full of pride in her beloved and already famous husband, both with hearts overflowing with happiness in the midst of blossoming Spring (Fig. 385).

The *Descent from the Cross* (Fig. 388) is one of Rubens's most famous masterpieces. It is a poem of tenderness which is the antithesis to the *Raising of the Cross*. The friends and followers of Christ are gathered around Him to give Him a supreme proof of their affection. Some have mounted to the arms of the Cross; others are on the ladders, others still crowd around the foot of the Cross; all extend their hands towards the body of the divine sufferer and enfold it in their gestures of devotion. The kneeling Magdalen bathes the feet of the Saviour with her tears. Mary sinks fainting into the arms of the Apostle John, and in the midst of these transports of grief, the divinely beautiful body of Christ glides gently towards the ground. The dead is nobler than all the living, and his pale nudity

FIG. 391.—RUBENS. CASTOR AND POLLUX SEIZING THE DAUGHTERS OF LEUCIPPUS (Munich, Pinakothek). *(Phot. Hanfstaengl.)*

is more radiant, more resplendent than all their magnificent garments. The drawing and colour have undergone a great change since the *Raising of the Cross*. Rubens has become a Flemish painter again. The colours are blond, the light serene, the bodies less athletic, the gestures more peaceful; for this scene of charity he has chosen tenderer forms and colours. He was to retain this modified style which represents what we call his second manner until about 1625. The *Descent from the Cross* definitely established the fame of Rubens in his own country, and he had scarcely finished this masterpiece, when other pictures of the same subject were ordered from him for the churches of Lierre, Arras, Valenciennes, and other cities. The notable works of this second period are innumerable. Of religious pictures, the most famous are: *The Adoration of the Magi* of the church of St. Jean at Mechlin, one of his favourite subjects, which afforded him an opportunity for rendering at once the splendour of the Eastern kings and their humility before the divine Child; the *Assumption*, another of his favourite subjects, which he painted for the barefooted Carmelites of Brussels, and which is now in the Museum of that city; the *Last Communion of St. Francis of Assisi* (Fig. 387), of the

FIG. 392.—RUBENS. THE TRIUMPH OF SILENUS (Munich, Pinakothek).
(Phot. Bruckmann.)

FIG. 393.—RUBENS.
THE LION HUNT (Munich, Pinakothek).
(Phot. Bruckmann.)

FIG. 394.—RUBENS. THE CORONATION OF MARIE DE' MEDICI (Paris, Louvre).

Museum at Antwerp, a work rendered profoundly touching by the Saint's fervent faith and the affectionate grief of the spectators; and the *Calvary* (Fig. 389), known as the *"Coup de Lance"*, of the same Museum — another of those episodes of the Passion so frequently treated by Rubens. The calm majesty, the sublime beauty, the triumphant death of the divine Victim are contrasted with the violence of the two thieves. Among the most important religious compositions of this period we must also mention the *Last Judgment* and the *Fall of the Rebel Angels*. In unity of effect, boldness of movement, and plastic beauty, the small *Last Judgment* of Munich (Fig. 390) rivals the *Battle of the Amazons* of the same gallery.

FIG. 395.—RUBENS. THE MIRACLES OF ST. IGNATIUS (Vienna, Imperial Museum). *(Phot. Löwy.)*

Mythology inspired Rubens with as many masterpieces as the Bible. He treats numerous episodes with the brilliant colour, the animated

ordonnance, and the plastic rhythm that are his own, and also with the beauty of form which he had admired in the antique. *Diana returning from the Chase* (Fig. 386) is as lovely as a Greek bas-relief; *Castor and Pollux seizing the Daughters of Leucippus* (Fig. 391) is a marvel of stormy action and harmonious muscular effort. The *Triumph of Silenus* (Fig. 392), which he painted about 1618, is the most original of the pictures for which he drew his inspiration from antiquity. There are several versions of it. The Fleming had found in this subject an opportunity for depicting in mythological language the occasionally brutal manners of the people of his own country. He has made Silenus a symbol of unbridled sensuality. The *Hunting Scenes* he painted between 1616 and 1621 (Fig. 393) are remarkable for the boldness of their dramatic movement. Wild beasts are represented not in their calm majesty, but defending their life against man, and mingled with horses and huntsmen in terrible *mêlées*.

FIG. 396.—RUBENS. PORTRAIT OF THE ARTIST (Windsor Castle). *(Phot. Anderson.)*

FIG. 397.—RUBENS. PORTRAIT OF MARIE DE' MEDICI (Madrid, Prado). *(Phot. Anderson.)*

Rubens was the impetuous interpreter of heroic or brutal strength. In the lives of the saints he preferred the scenes of martyrdom; when he evoked heaven, it was to hurl from it the rebel angels, or to show the legions of the faithful fighting victoriously against the

FIG. 398.—RUBENS. PORTRAIT OF HIS SONS, ALBERT AND NICOLAS (Liechtenstein Gallery). *(Phot. Löwy.)*

partisans of Satan. In the life of animals, he depicted above all their struggle against man; in the history of the nations, he celebrated battles and massacres; in mythology, he saw the atrocities engendered by hatred and revenge. But he could also strike the chord of tenderness or of voluptuousness. He portrayed with equal poetry the beauty of women who seduce men by the opulence of their forms and the freshness of their flesh, and the dimpled bodies of children blooming with health and innocence. His Madonnas and his Angels belong to these delightful works, the happiest of which are the *Children carrying a Garland of Fruit* (Fig. 365) and the *Madonna surrounded by Angels*, both in the Pinakothek at Munich.

At that period Rubens also undertook some very extensive works. In 1618 he painted for the Genoese nobles *The History of Decius Mus*, intended to serve as cartoons for tapestries. The paintings are now in Vienna, in Prince Liechtenstein's gallery. The thirty-nine compositions for the ceiling of the Jesuit Church at Antwerp rank among his most important works. He painted them about 1620. The subjects were, apart from numerous saints, the principal concordances of the Old Testament with the Gospels. In the same years and for the same church Rubens executed the *Miracles of St. Ignatius* (Fig. 395) and those of *St. Francis Xavier*, which are now at the Imperial Museum in Vienna. But the most important of the great works

FIG. 399.—RUBENS. SUZANNE FOURMENT (LE CHAPEAU DE PAILLE) (London, National Gallery).

undertaken by the master at this period, the most splendid, if not the most lofty in inspiration, is the series he executed for Marie de' Medici (Fig. 394) between the years 1621 and 1625. It then adorned the Luxembourg Palace, but, in 1900, France provided for it the most sumptuous gallery which harbours any work of art in the world. The series is composed of twenty-three large paintings, two of which are portraits, whilst twenty-one depict episodes in the life of the Queen. The subject was an intractable one, but the painter ennobled it by mingling mythology with history. He perpetrated this daring anachronism with an authority and a magic which make it the masterpiece of decorative art. The luxury of the court of France is fused with the splendours of Olympus; historical truth and poetic fiction are associated to make this cycle a decoration unique of its kind.

FIG. 400.—RUBENS. THE TRIUMPHS AND TYPES OF THE EUCHARIST (SKETCH) (Madrid, Prado). *(Phot. Anderson.)*

Among the best portraits painted at the same period are: that of *Marie de' Medici* (Fig. 397), now in the Prado at Madrid; the portrait of the painter himself (Fig. 396) at Windsor Castle, which shows an elegant Rubens, with a wide-brimmed hat, regular features, and a long, well-kept moustache — a portrait which reveals in the quiet assurance of the face the mastery of the artist and the authority of the man; the

FIG. 401.—RUBENS. HELEN FOURMENT AS A BRIDE (Munich, Pinakothek). *(Phot. Bruckmann.)*

FIG. 402.—RUBENS. HELEN FOURMENT (Vienna, Imperial Museum). *(Phot. Löwy.)*

portraits of his two elder sons, Albert and Nicolas (Fig. 398) in the Liechtenstein Gallery, and that of Suzanne Fourment (Fig. 399) *(Le Chapeau de Paille)*, his favourite model after his second wife, in the National Gallery.

The Medici gallery may be considered the last work of Rubens' second manner. He had inaugurated this manner gloriously with the *Descent from the Cross;* in this masterpiece and in his works from 1612 to 1615 he had drawn closer to the style of Otto Venius. With his various *Last Judgments* he returned to his creative daring and to his robust colour; and, until 1625, he continued to advance in elegance of design and splendour of colour. In 1625, his art underwent a complete metamorphosis; he brought more freedom and refinement into his choice of colours and tones, multiplying their combinations and studying their effect upon each other; his light becomes more luminous and is divided into more subtle reflections; he asserts himself more and more as the unrivalled colourist, as he was already the greatest dramatic painter. The first important work of his third period is the *Adoration of the Magi*, a creation of dazzling splendour, completed in 1625 for the abbey church of St. Michel at Antwerp, and now one of the treasures of the Museum of that city. In the following year he painted the *Assumption* for Antwerp Cathedral. The most important work of these years is *The Triumph and the Types of the Eucharist* (Fig. 400), which

FIG. 403.—RUBENS. RUBENS, HELEN FOURMENT, AND THEIR CHILD (Alphonse de Rothschild Collection, Paris). *(Phot. Braun.)*

he executed in 1627—1628 for the Infanta Isabella, and which was intended to serve as a cartoon for tapestry. In wealth of invention and impetuous elegance of movement, these triumphal compositions rank among his masterpieces.

FIG. 404.—RUBENS. THE MIRACLE OF ST. ILDEFONSO (Vienna, Imperial Museum). *(Phot. Löwy.)*

At this moment, Rubens' artistic career was interrupted for several years. From 1623, he assisted the Infanta Isabella and the Marquis Ambrogio Spinola in the government of the Netherlands, and played a preponderating part until 1628. He suffered from the deplorable situation in which his country was languishing, and he did his utmost to terminate the war between Spain and England, which shook the whole of Europe. He brought about his own appointment by the Infanta Isabella as confidential agent to Madrid to King Philip IV., and was sent by him to Charles I. in London to lay the foundations for peace (1628—1630). He succeeded in his efforts. These years were not altogether lost to his art. At Madrid he painted a large number of portraits, among others those of members of the royal family. He also copied many of Titian's works. In London he worked less, but nevertheless produced some works, the most important of which is the *Minerva defending Peace* of the National Gallery.

FIG. 405.—RUBENS. PORTRAIT OF THE INFANTA ISABELLA (Brussels, Museum). *(Phot. Hermans.)*

In 1626 he had lost his first

wife. Soon after his return from his diplomatic journeys, he married, on December 6, 1620, Helen Fourment, then barely sixteen years of age, whom Cardinal Ferdinand, Governor of the Netherlands, considered the most beautiful woman in the land; and history has it that this exalted personage spoke with authority. Rubens was passionately in love with his young wife; he painted her at least a dozen times. The Pinakothek in Munich owns no fewer than five of these portraits. One of them shows her walking in her garden by her husband's side; another represents her decked in her magnificent wedding finery (Fig. 401); in a third one she is more simply dressed. It occurred to Rubens, notably in the masterpiece which may be seen in Vienna, to paint her in her dazzling nudity, with no covering but a fur drawn round her shoulders and hips (Fig. 402). Elsewhere, the young woman is accompanied by one or more of her children (Munich, Louvre) (Pl. IV) or by her husband and their eldest child (Fig. 403) (Alphonse de Rothschild Collection). Each of these portraits is a wonderful achievement which translates the intimate happiness of the man and the mastery of the artist as it grows with the years. For him the springtime of life was continued to his very death.

FIG. 406.—RUBENS. LANDSCAPE WITH COWS AND MILKMAID (Munich, Pinakothek). *(Phot. Bruckmann.)*

FIG. 407.—RUBENS. THE RETURN FROM THE FIELDS (Florence, Pitti Palace). *(Phot. Anderson.)*

The last years of his life were particularly fruitful as regards

the production of masterpieces. One of the most remarkable of all is *The Miracle of St. Ildefonso* (Fig. 404), painted in 1630—1632 for the Church of St. Jacques-sur-Coudenberg at Brussels, and now in the Imperial Museum in Vienna. Other masterly works of this period are the *Sacrifice to Venus*, of the Imperial Museum in Vienna, a veritable apotheosis of love and voluptuousness, inspired by the sensuous intoxication which carried away the great artist; *Thomyris and Cyrus*, a canvas at the Louvre, in which, as is often the case with Rubens, the splendour of the colour cloaks or mitigates the atrocities of the drama.

FIG. 408.—RUBENS. THE THREE GRACES (Madrid, Prado). *(Phot. Anderson.)*

At this time he also undertook more works on a vast scale. When Marie de' Medici had charged him with the painting of her history, it was understood that he was to illustrate the life of King Henry IV. in a similar fashion. Rubens had looked forward to the interpretation of this brilliant career of a hero as the text for a series of superb works; but the differences that had arisen between the queen-mother and her son Louis XIII. prevented the realisation of these great plans. The Henry IV. gallery was destined to remain only a project. The utmost the master did with it was to sketch out some of the scenes after 1630. Two of them, which are now at the Uffizi Gallery in Florence, *The Battle of*

FIG. 409.—RUBENS. RUDOLPH I. AND THE PRIEST (Madrid, Prado). *(Phot. Anderson.)*

FIG. 410.—RUBENS. THE JUDGMENT OF PARIS (London, National Gallery). *(Phot. Anderson.)*

Ivry and *The Entry into Paris*, prove that this series, had it been finished, would have been the most marvellous of this sublime artist's masterpieces. For Charles I. of England he executed some allegorical paintings for the Banqueting Hall at Whitehall Palace; and for the king of Spain, another eight tapestry cartoons illustrating the *Story of Achilles*. He only furnished the sketches, which were enlarged and transferred to canvas by his pupils. Among his most important works were the triumphal arches erected on the occasion of the Joyous Entry into Antwerp of the Cardinal-Infante Ferdinand, brother of King Philip IV., which took place on April 17, 1635. He enlisted the help of all the painters and sculptors of repute then at Antwerp. He himself sketched the designs of four triumphal arches, four stage

FIG. 411.—RUBENS. THE GARDEN OF LOVE (Madrid, Prado). *(Phot. Anderson.)*

scenes, and a colonnade, and thus created a triumphal way of such magnificence as no prince had ever passed through. Of these decorations executed under the direction of Rubens, a few motives entirely by his own hand have been preserved, among others the very beautiful portraits of the Infanta Isabella (Fig. 405) and of the Archduke Albert, now in the Brussels Museum.

FIG. 412.—RUBENS. JAN VAN GHINDERTAELEN (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

In the same year 1635, Rubens bought the estate of Steen, at Elewyt, between Mechlin and Brussels, where he passed the summer months of the last years of his life and where he painted the majority of his landscapes. Ever since his sojourn in Italy, he had delighted in rendering certain aspects of nature. But from the moment he began to live in the country, he showed an ever-growing predilection for this branch of painting. His landscapes number some fifty, which are distributed among many museums and private collections. Rubens painted the fields, the woods, the mountains and the meadows as he saw them around him, with the peasants at work, the grazing herds and flocks (Figs. 406, 407); dawn with the hunter lying in wait, the fullness of day with the sun shining on the plain, evening with the shepherd returning with his flock, and night with the horse left in the moonlit meadow. Fascinated

FIG. 413.—RUBENS. THE MASSACRE OF THE INNOCENTS (Munich, Pinakothek). *(Phot Bruckmann.)*

FIG. 414. RUBENS. THE HOLY FAMILY (Antwerp, Church of St. Jacques). *(Phot. G. Hermans.)*

by the beauty of his own land, he has painted landscapes which delight us by a reflection of true rural life and the serene poetry of the fields.

Meanwhile the King of Spain, through the agency of the Governor of the Netherlands, his brother the Cardinal-Infante, overwhelmed the great painter with orders: in 1636, the *Metamorphoses of Ovid* in 56 pictures, destined for the hunting-lodge of the Torre de la Parada, near Madrid; in 1638, a new series of paintings which Rubens was to execute with the assistance of Frans Snyders; and finally, four huge pictures which were to be by his own hand, but the last two of which death prevented him from finishing. Among the works commissioned or bought by Philip IV., *Diana's Nymphs surprized by Satyrs, Diana and Callisto,* and the *Three Graces* (Fig. 408) are masterpieces in which the female nude is treated in all its splendour and with pagan sensuality; *Rudolph of Hapsburg and the Priest* (Fig. 409) is the only picture in which the master has introduced a humorous note; in *The Garden of Love* (Fig. 411) or the *Conversation Galante* we admire an aristocratic elegance which the painter borrowed from his surroundings.

FIG. 415.—A. VAN DYCK. THE MARTYRDOM OF ST. SEBASTIAN (Munich, Pinakothek). *(Phot. Bruckmann.)*

Besides these numerous pictures executed for the King, Rubens completed in the last years of his life more than one masterpiece: the *Evils of War,* commissioned by Sustermans for the

Grand Duke of Tuscany, and now at the Pitti Palace in Florence; *The Rape of the Sabines*, *The Brazen Serpent* and *The Judgment of Paris*, in the National Gallery, London (Fig. 410); the *Virgin surrounded by Saints*, which adorns the altar of his mortuary chapel in the church of St. Jacques at Antwerp; a *Shepherd wooing a Shepherdess*, at Munich; and finally the famous *Kermesse* of the Louvre, not to mention the portraits of Helen Fourment, of the Cardinal-Infante (Pierpont Morgan Collection), of his father-in-law, Jan Brant (Munich), and of Jan van Ghindertaelen (Fig. 412) in the Berlin Museum. All these canvases commend themselves by the qualities which characterize his last manner: marvellous colour that presents delightful and capricious combinations of tones, and absolute command of the world of form and colour. His dramatic power is undiminished — witness his *Massacre of the Innocents* (Fig. 413) at Munich. The *Kermesse* is a masterpiece that stands alone in Rubens' work. The unbridled gluttony and brutal sensuality of the rustics rise here to the heroic. But the picture which decorates his mausoleum (Fig. 414) is perhaps the most radiant and the most fairy-like of all. It is the "bouquet" of the dazzling fireworks with which he astounded the world. When he had finished this sublime canvas, the

FIG. 416.—A. VAN DYCK.
ST. MARTIN DIVIDING HIS CLOAK
(Church of Saventhem).
(Phot. G. Hermans.)

FIG. 417.—A. VAN DYCK. FRANS SNYDERS AND HIS WIFE (Cassel, Gallery).
(Phot. Hanfstaengl.)

colour-magician laid down his brushes. He died on May 30, 1640, at the age of sixty-three. His whole career had been a victorious progress which was cut short at its apogee. Wonderfully gifted by nature, perfected by study, favoured by fate, he was really a child of fortune. Destined to the highest artistic supremacy and always worthy of his prodigious good fortune, he transformed the art of his time and that of the future. His productiveness verged upon the miraculous. True, he did not

FIG. 418.—A. VAN DYCK.
PORTRAIT OF GERONIMA
BRIGNOLE-SALE.
(Genoa, Palazzo Rosso.)

FIG. 419.—A. VAN DYCK.
PORTRAIT OF THE MARQUIS
BRIGNOLE-SALE.
(Phot. Brogi.)

work single-handed on the hundreds of pictures that bear his imprimatur; pupils painted under his direction, but he communicated the breath of his genius to all around him.

Among his pupils, Anthony van Dyck was the most highly gifted. He was born at Antwerp on March 22, 1599, and in his eleventh year entered the studio of Van Balen, whence he passed into that of Rubens. In 1613 he painted the portrait of an old man, upon which he inscribed his name, his age, and the year; in 1617 he executed a *Christ bearing the Cross*, which is far from being a masterpiece, but in the following year he was already painting pictures which Rubens sold under his own name after having retouched them, and shortly afterwards portraits

RUBENS

Helen Fourment and two of her Children

(The Louvre, Paris)

which cannot always be easily distinguished from his master's. An English connoisseur has stated that at the age of twenty-one Van Dyck was already almost as highly esteemed as Rubens. At the end of 1620, he departed for London, whither James I. had invited him to become court-painter. Three months later, he obtained eight months leave to visit Italy. We cannot exactly fix the dates of his departure and return. He probably crossed the Alps at the beginning of 1621. We know that he returned to Antwerp in 1622, and we find him in December of the same year at his father's death-bed. In 1623 he started once more for Italy, where he remained until 1627, after which he returned to work for some time in his native town. But, at the end of 1632, he set out once more for London, where he worked as painter-in-ordinary to Charles I. until the day of his death, December 9, 1641. He only paid two other short visits to the Continent, in 1634 and in 1641.

FIG. 420.—A. VAN DYCK. PORTRAIT OF CARDINAL BENTIVOGLIO (Florence, Pitti Palace). *(Phot. Anderson.)*

FIG. 421.—A. VAN DYCK. PORTRAIT OF CORNELIS VAN DER GEEST (London, National Gallery). *(Phot. Hanfstaengl.)*

What strikes us first with Van Dyck is the incredible precocity as to which we have already quoted evidence. Like Rubens, he constantly perfected and renewed his manner; he had studied at Antwerp; he also studied in Italy; his career was a continuous transformation and ascension. He began by imitating his glorious master, assimilating, and in his first

FIG. 422.—A. VAN DYCK. THE MADONNA OF THE ROSARY (Palermo, Chapel of the Rosary). *(Phot. Brogi.)*

works even exaggerating, his manner. Rubens' daring became audacity with the young Van Dyck, and his strength brutality. But the two natures were radically different, as Van Dyck's later works proved. His dreamy and tender genius reveals itself in religious themes; he loved the poignant melancholy of the Passion, and painted Christ in agony, with his supplicating eyes raised heavenwards, the Saints in lamentation at the foot of the Cross, and Mary and the Angels weeping over the Saviour. Early in his life, he became primarily a portrait-painter, and he ended by devoting himself exclusively to this branch of art. His innate refinement and nobility impelled him to bring out moral grandeur and physical distinction in his models; but he idealized them only to an extent compatible with truth. The historical compositions anterior to what may be properly called his Italian period are of two kinds. In the one group, which is derived from Rubens, are the *Christ crowned with Thorns* and the two *Saints John* of the Berlin Museum, the *Christ crowned with Thorns* and the *Brazen Serpent* of Madrid, the *St. Martin* of Windsor Castle, the *Heads of the Apostles* in the Munich Pinakothek, and several others. One of the pictures of the period when he still worked with Rubens is the *Martyrdom of St. Sebastian* at Munich (No. 823). The flesh-tones are

FIG. 423.—A. VAN DYCK. PORTRAIT OF HENRI, COUNT DE BERGH (Madrid, Prado). *(Phot. Anderson.)*

juxtaposed in violent contrast and lack warmth (Fig. 415). The executioners and the mounted centurion are of the fierce family to which belong the executioners of his *Christ crowned with Thorns* and the soldiers in Rubens' *Decius*. The St. Sebastian is Van Dyck himself, with his dreamy physiognomy and features of feminine regularity and softness. One of Van Dyck's most famous works is the *St. Martin dividing his Cloak* (Fig. 416), in the church of Saventhem. This picture, executed a little later than the *St. Sebastian*, but still before his second sojourn in Italy, betrays numerous influences; the beggar crouching on the road is altogether in the manner of Rubens; another, on his knees and with a piece of linen tied round his head, is a souvenir of Raphael; the delightful figure of the Saint himself is inspired by one of Titian's pictures, which Van Dyck copied and which we find in his sketch-book belonging to the Duke of Devonshire. This last coincidence proves that the picture was executed after Van Dyck's first journey to Italy. The whole work is distinguished by a youthful and, so to speak, flowery freshness, very different from the sombre colour and opaque tonality of other pictures painted between the two journeys. To this interval we must refer a number of portraits, among them that of Frans Snyders and his Wife (Fig. 417) at Cassel. This picture

FIG. 424.—A. VAN DYCK. THE VIRGIN AND DONORS (Paris, Louvre).

FIG. 425.—A. VAN DYCK. HERMAN JOSEPH RECEIVING A RING FROM THE HAND OF OUR LADY (Vienna, Imperial Museum). *(Phot. Löwy.)*

is so perfect, that one would never take it to be a work of his youth, were it not proved to be such by the age of the sitters.

FIG. 426.—A. VAN DYCK. PIETÀ (Antwerp, Museum). *(Phot. Hermans.)*

During his second sojourn in Italy, Van Dyck's manner underwent a complete transformation. He lived for several years at Genoa, where he enjoyed an extraordinary vogue among the aristocratic society of that city. There had never yet been a painter whose art was sufficiently elegant to suggest the distinction of the illustrious families of Balbi, Pallavicini, Spinola, and Cataneo. For this latter family he painted no fewer than nine portraits, which were removed from Italy a short time ago, two of them being acquired by the National Gallery of London. The artist and his sitters suited each other admirably. The noble ladies, Paola Adorna, Geronima Brignole-Sale (Fig. 418), the Marchesa Balbi, and others, with their charming faces, their lace, silk and velvet dresses, and their haughty elegance, are characteristic of the style he adopted in the South. The Marquis Brignole-Sale (Fig. 419), mounted on his white horse and advancing towards the spectator whom he salutes, raising his plumed hat with a noble gesture, is superb in chivalric elegance and aristocratic pride. In Italy this son of Antwerp became a real southern painter, with warm colour and strong shadows. Titian, the master-painter of Venice, the superb portraitist, attracted him with his tawny tints and his glowing skies; yet the Fleming preserved his native refinement, and

FIG. 427.—A. VAN DYCK. THE VIRGIN AND CHILD (Munich, Pinakothek). *(Phot. Bruckmann.)*

the burning notes of the South did not make him lose his freshness.

He did not settle exclusively in Genoa. In 1624, we find him in Rome, where he painted the portrait of Cardinal Bentivoglio (Fig. 420), whose face and pose reveal superior intelligence and irreproachable distinction. In the same year Van Dyck went to Palermo, where he painted the portrait of the Viceroy, and where the Brotherhood of the Holy Rosary commissioned him to paint an altarpiece (Fig. 422), which is the most magnificent composition and the most moving conception inspired by the master's sojourn in Italy. The style and the colour are more Flemish than Italian, and mark a transition from his Genoese works to those which he produced on his native soil after his return.

FIG. 428.—A. VAN DYCK. PIETÀ (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

In 1627 he was back at Antwerp. In his numerous portraits of this period we recognise a modification of his style. The colours still retain their warmth, but the glowing fire which burns in his Italian works has given way to the more tempered tones of a summer sunset. In the most beautiful portraits of this series, this tonality has shadows of delicious transparency. The expression is always distinguished, the gesture always elegant, both with the born patricians and the representatives of the intellectual *élite*. Among these portraits may be mentioned those of *Pieter Stevens* and of *Anne*

FIG. 429.—A. VAN DYCK. CHARLES I. ("LE ROI À LA CHASSE") (Paris, Louvre).

Wake at the Hague; of *Cornelis van der Geest*, Rubens' great friend, in the National Gallery (Fig. 421); and of Henri, Count de Bergh, in the Prado (Fig. 423); the general of the armies of the Spanish Netherlands, confronts us in a commanding attitude, his figure encased in glittering armour. The portrait of Moncada, Generalissimo of the Spanish troops in the Netherlands (1586—1635), painted about 1632, is perhaps the finest of the master's equestrian portraits (Pl. I).

Van Dyck's religious paintings had as many admirers as his portraits. Among his altarpieces, which he painted in profusion, and even to excess, we may mention the *Virgin with the Donors* (Fig. 424) of the Louvre: Van Hamme and his wife kneeling before the Madonna. It is impossible to imagine anything more graceful or touching than the gesture of the Infant Christ seated in His mother's lap and turning round to stroke the donor's cheek. The most profound fervour permeates the St. Augustine, which he painted in 1628 for the church dedicated to this saint in Antwerp. In 1629, Van Dyck painted for the altar of the Confraternity of Celibates in the house of the Jesuits at Antwerp, a *St. Rosalie* receiving a crown from the hands of the Infant Jesus, and, in 1630, the Blessed *Herman Joseph* receiving a ring from the hands of Our Lady, two masterpieces now in the Imperial Museum at Vienna (Fig. 425). The first of these is notable for its radiant brightness and richness of colour; the second, for delicacy and grace of sentiment. Rubens was the painter of the Saviour; Van Dyck, of the Virgin. The most adorable of these Virgin Mothers is the one in the Munich picture, where she is seen holding the Infant Christ on a pedestal (Fig. 427). When Van Dyck deals with episodes in the life of Christ, he prefers scenes of pain and grief. The most perfect and the most touching of

FIG. 430.—A. VAN DYCK. THE CHILDREN OF CHARLES I. (Turin, Museum). *(Phot. Anderson.)*

these interpretations is the *Pietà* (No. 404) of the Antwerp Museum (Fig. 426). The mother's despairing gesture testifies to heaven and earth that no sorrow is like her sorrow. The picture breathes a poignant fervour unforgettable in its pathos. The master treated the same subject, but in an altogether different manner, in the *Pietà* of the Berlin Museum (Fig. 428), which he painted shortly after his return from Italy. The tonality of the Antwerp picture is pale and cold; in the Berlin picture, the last light of evening still gilds the clouds; heaven and earth seem to share the grief of humanity. When Van Dyck came for the second time to England in 1632, he worked for the king and for the English nobility. A new transformation took place in his style. For many of his portraits he adopted a subdued grey key, and he often brushed them in broadly, with great freedom and feverish haste. But his art had not deteriorated; on the contrary, it had become loftier and more refined. Many of these portraits of his English period count among the masterpieces of painting, as, for instance, his *Charles I.* ("Le Roi à la Chasse") (Fig. 429) of the Louvre, painted about 1635, a very characteristic rendering of the elegant and ill-fated monarch. The great artist painted several times *The Children of Charles I.* (Fig. 430), and always so happily that it is difficult to decide which group we should prefer. The

FIG. 431.—A. VAN DYCK. PORTRAIT OF THOMAS OF SAVOY (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

FIG. 432.—A. VAN DYCK. LORDS JOHN AND BERNARD STUART (Sir Ernest Cassel, London).

most famous, however, is the one in the Turin Gallery, painted in 1636. It is an adorable group; the august children are full of dignity and frankness; they wear their superb silk, velvet and silver dresses, with the easy grace of habit, and notwithstanding their royal blood, they are above all real children. The number of portraits he painted for the English aristocracy is incalculable. Every year reveals some that had remained unknown. Quite recently, Lord Lucas exhibited at the London National Gallery, nine of these portraits, the existence of which had been entirely forgotten. From the marvellous series of portraits of the great nobility we select that of *Thomas of Savoy* (Fig. 431), painted in 1634 at Brussels, and now in the Berlin Museum: a person overflowing with life and youth, treated in a warm bluish key with brilliant reflections on the cuirass; and that of *Lords John and Bernard Stuart* (Fig. 432), two brothers, and cousins of King Charles I., painted in 1638 — two young men of matchless elegance and distinction. And yet Van Dyck arrived, at the end of his career, at a stage of even more subtle refinement, when he adorned his charming sitters with a supreme aureole of grace and chivalry. This purity of taste and delicacy of feeling find their most touching incarnation in the portrait of *William II., Prince of Orange, and his Young Betrothed* (Fig. 433), in the Ryksmuseum at Amsterdam.

FIG. 433.—A. VAN DYCK. WILLIAM II., PRINCE OF ORANGE, AND HIS YOUNG BRIDE (Amsterdam, Ryksmuseum). *(Phot. Bruckmann.)*

Van Dyck was also an unrivalled draughtsman; the sketches for his pictures are mere notes, but his more elaborate drawings are masterpieces of spirit and daintiness; and his etchings, though generally unfinished, are admirable in their grace and spontaneity.

Rubens' other pupils, less gifted than Van Dyck, failed to preserve their originality as he did. We will begin with the historical painters. First in chronological order as in merit is Gerard Zeghers (Antwerp, 1591—1651). On his return from

Italy, in 1620, his youthful works showed the influence of the Italian Naturalists of the seventeenth century: witness *The Dream of St. Joseph* (Fig. 434), at the Ghent Museum, and *Mary and the Infant Jesus* (Fig. 435), in the Imperial Museum at Vienna; but in a few years he abandoned the southern style for that of Rubens. In 1645, he even told Sandrart, the German painter and historian, that the art of Rubens and Van Dyck enjoyed so great a vogue, that it was impossible to please without imitating them. Accordingly, he followed to the end of his life the manner of the greater of these masters. The works carried out under his domination are solid, well-considered and equal. The best of them is *The Marriage of the Virgin* in the Antwerp Museum. The figures are grave and serene, and their faces and attitudes are not without distinction. It is painted in a harmonious scale of rich colours. Many churches contain works of this kind.

FIG. 434.—GERARD ZEGHERS. THE DREAM OF ST. JOSEPH (Ghent, Museum).

I believe I am right in attributing to Zeghers an *Adoration of the Shepherds* (Fig. 436) in the Cassel Gallery. The work is obviously by a master of the Rubens period and school: Zeghers appears to me to have the best title to it. The mixture of unvarnished truth and natural charm, the suppleness of movement, the richness and harmony of the colour, are merits which we often find in his work, but here they are present in an unusually high degree.

FIG. 435.—GERARD ZEGHERS. MARY AND THE INFANT CHRIST (Vienna, Museum). *(Phot. Bruckmann.)*

The works of Cornelius Schut (Antwerp, 1597—1655) are directly derived from Rubens. He seems to have visited Italy: his nickname figures among those given to Flemish painters in Rome. At Antwerp he enjoyed the high esteem of his circle, so much so that Rubens selected him in 1635 to execute the central panel for the "Joyous Entry of the Cardinal-Infante", of which he himself painted the two lateral compositions. Schut was also entrusted with the execution of one of four pictures for the high altar of the Jesuit Church, of which Gerard Zeghers painted the second and Rubens the two others. *The Invocation of the Virgin* is one of his masterpieces; *The Martyrdom of St. George* (Fig. 437), in the Antwerp Museum, is another. It forms a violent contrast to the *Marriage of the Virgin*, by Zeghers, near which it is placed. Whilst Zeghers' work is serene and full of fervour, Schut's is agitated and theatrical, and aims at effects of colour and light. In spite of his incoherent composition and not very harmonious colour, his *Triumph of Time* (Fig. 438), in the Imperial Museum of Vienna, is a very decorative canvas. — Theodore Van Thulden (Bois-le-Duc, 1606—1676) was in closer touch with Rubens than the two preceding artists. He went to work in Paris, and then collaborated on the decorations executed for the "Entry of the Cardinal-Infante at Antwerp" and for the "House in the Wood" near the Hague. Van Thulden assimilated Rubens' decorative style. He borrowed the master's ample draperies, the vigorous elegance of his nudes, and above all, the velvety flesh of his female bodies; but he had not the secret of Rubens' robustness of limbs, and for their solid muscular structure he substituted weak and flabby forms. It was about the middle of the century that he gave proof of more originality. His pictures for the Orange Hall, one of which is dated 1651; those of the Imperial

FIG. 436.—GERARD ZEGHERS. THE ADORATION OF THE SHEPHERDS (Cassel, Gallery). *(Phot. Bruckmann.)*

Museum in Vienna, one of which, *The Netherlands rendering Homage to Mary* (Fig. 439) bears the date 1654; another, *The Return of Peace*, that of 1655; and the windows of the Chapel of the Virgin at Ste. Gudule in Brussels, designed by him and painted on glass by Jean de la Barre, rank among his best works.

FIG. 437.—CORN. SCHUT. THE MARTYRDOM OF ST. GEORGE (Antwerp, Museum). *(Phot. Hermans.)*

Abraham van Diepenbeeke, who was also born at Bois-le-Duc in 1596, came to Antwerp in 1623, and died there in 1675. He was an artist of taste and merit, but without much inspiration or real creative power. In his mythological compositions, he travels very far from his religious works and appears as an ardent, sensual and even pagan interpreter of feminine beauty; witness, his *Neptune and Venus* at Dresden (Fig. 440), *Clœlia's Flight* in Berlin and at the Louvre, and *Diana with Nymphs and Satyrs* at Stockholm. He was also in request as a portrait painter. — Erasmus Quellin is another of Rubens' disciples and collaborators (Antwerp, 1607—1678). He was his assistant and up to a certain point his servant. When Rubens ceased, in 1637, to design for the Plantin Press, Quellin undertook this task, first under his master's direction, then on his own initiative. After Rubens' death he took his place as painter of the triumphal arches erected for the fêtes of the city of Antwerp. He had all the skill that may

FIG. 438.—CORN. SCHUT. THE TRIUMPH OF TIME (Vienna, Imperial Museum). *(Phot. Löwy.)*

be acquired in a good school, but he had neither the superior gifts of a creative artist, nor even those of an original painter. Many of his altarpieces are to be found in the churches of France and Belgium. Among the pupils of Rubens' atelier we also find Justus Van Egmont (Leyden, 1611 — Antwerp, 1674), who assisted his master in his work for the Marie de' Medici Gallery, and who lived for a long time in Paris. He painted many portraits, some of which are very fine. Peter van Mol also lived in Paris (Antwerp, 1599 — Paris 1650). His *Descent from the Cross*, in the Louvre, affirms the influence of Rubens by its robust figures, warm colour, and happy arrangement. Frans Wouters (1612 to 1659) excelled as a landscape painter and enlivened his pictures with little figures that recall his first master, Pieter van Avont. The Imperial Museum of Vienna possesses several pictures by Wouters, which were formerly attributed to Gerard Zeghers, among others a *Diana in the Wood* (Fig. 441), with the date 1636. Victor Wolfvoet (Antwerp, 1612—1652) is represented in the church of St. Jacques at Antwerp by a *Visitation*, of sterling merit. Pieter van Lint (Antwerp, 1609—1690) treated sacred and profane subjects in pictures of every size. He shows to best advantage in a work of small dimensions, *The Pool of Bethesda* (Fig. 442), at the Imperial Museum in Vienna. Jan van Bockhorst (Munster, 1605—Antwerp, 1668), the painter of several insignificant church pictures, is also represented in Vienna by a charming mythological subject, *Herse proceeding to the Temple of Minerva* (Fig. 443). Thomas Willibrod Bosschaert (Antwerp, 1614—1654), worked much for Prince Frederick Henry of Nassau, and in Holland met with a success scarcely justified by his pictures.

FIG. 439.—THEOD. VAN THULDEN. THE NETHERLANDS RENDERING HOMAGE TO MARY (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

As Van Dyck's fame extended, Flemish painters were attracted more and more by the charm and elegance of his art. The first in whom this predilection is to be noted, is Jan van den

Hoeck (born at Antwerp in 1611). He executed many tapestry designs for Archduke Leopold, among others a series of six compositions representing *The Twelve Months;* also allegorical scenes and portraits. He too had worked with Rubens, whose influence is still perceptible at times in his works, but with him the master's vigour is inclined to become showy and even trivial. The allegorical paintings of *Day* (Fig. 444) and *Frailty*, in the Imperial Museum in Vienna were executed by Pieter Thys after Jan van den Hoeck's designs. In the case of Thys (Antwerp, 1624—1678), Van Dyck's influence is manifest. A *St. Sebastian* (Fig. 445) crowned by Angels, in the Museum of Ghent, combines the principal qualities of this artist, who was the painter *par excellence* of tender and melancholy charm.

FIG. 440.—ABRAHAM VAN DIEPENBEEKE. NEPTUNE AND VENUS (Dresden, Gallery). *(Phot. Bruckmann.)*

The artist who submitted most completely and with the happiest results to Van Dyck's influence, was Theodore Boeyermans (Antwerp 1620—1678). The Museum of Antwerp owns his two best pictures: *The Pool of Bethesda* (Fig. 446) and *The Visitation.*

FIG. 441.—FRANS WOUTERS. [DIANA IN THE WOOD (Vienna, Imperial Mus.). *(Phot. Bruckmann.)*

With the second generation of Rubens' pupils, talent becomes scarcer. Jan Erasmus Quellin (1634 to 1715), who visited Rome, became painter in ordinary to the Emperor of Germany, and painted fifteen ceilings for the palace

in Vienna, is *facile princeps*. The Museum of the Austrian capital owns his *Coronation of Charles V.* (Fig. 447); the Museum of Antwerp, a *Pool of Bethesda* of unusual proportions — 33 feet high by 25½ feet wide. Both are fine decorative conceptions, marred by affectation in treatment. Unhappily, Rubens' radiant light and his brilliant colour have completely vanished. The black manner imported from Italy had cast its shadow over Flemish art.

FIG. 442.—PIETER VAN LINT. THE POOL OF BETHESDA (Vienna, Imperial Museum). *(Phot. Löwy.)*

With Godfrey Maes (1647—1700), the seventeenth century and the series of Rubens' more or less direct pupils alike close. Fortunately, this end is not without attraction. In the *Martyrdom of St. George* (Fig. 448) by Godfrey Maes, painted in 1684, the composition is solid; the gesture of the Saint has grandeur, and his ecstatic expression is deeply felt. There is much movement in this canvas, which may even be said to suffer, like Schut's, from too many contortions.

FIG. 443.—JAN VAN BOCKHORST. PERSEUS ON HER WAY TO THE TEMPLE OF MINERVA (Vienna, Imperial Museum). *(Phot. Löwy.)*

A special place must be given to some historical painters who were contemporaries of Rubens. Although they did not entirely escape his influence, they did not altogether merge their manner in his.

The first in order of date is Gaspard de Crayer (Antwerp,

1585 — Ghent, 1669). His pictures in the churches of Brussels and its neighbourhood, and all over Flanders, are very numerous. He painted more than two hundred, most of which are still *in situ,* whilst others are dispersed in Belgian and foreign galleries. In my opinion his best works are the *Madonna with Saints* of the Church of Alost, *The Four Crowned* of the Museum at Lille, the *St. Teresa receiving a necklace from the hands of the Virgin* (Fig. 449) of the Imperial Museum in Vienna, and the *Virgin with Saints* of the Museum at Antwerp. De

FIG. 444.—JAN VAN DEN HOECK. DAY (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 445.—THYS. ST. SEBASTIAN, THE MARTYR, COMFORTED BY ANGELS (Ghent, Museum). *(Phot. Lévy.)*

Crayer is distinguished by his extraordinary facility; his works cost him but little effort; he filled his frames as though he were playing. The pose, action, and grouping of his figures are correct and spontaneous. De Crayer owes much to the great Peter Paul, but he has neither his robust health, nor the dignity of his bold lines, nor the subtleties and rich gradations of his colour. All his qualities are frankly average: he is too much addicted to inflated cheeks, bulging eyes, open mouths, and ecstatic faces.

Cornelius de Vos (Hulst, 1585 — Antwerp, 1651) is an artist of far greater merit and originality than De Crayer. He painted several historical pictures, the chief of which are *St. Norbert*

receiving the Holy Wafers (Fig. 450), which is dated 1630 and is in the Antwerp Museum; *The Anointing of Solomon* of the Imperial Museum in Vienna, and a full-size replica of this last-mentioned picture, made for the decoration of a chimney-piece, which he presented to his brother-in-law Frans Snyders, and which is now in the possession of the author of this book. He was above all a portrait-painter, and it was as such that he was most esteemed. When Rubens found himself overwhelmed with commissions for portraits, he referred his clients to Cornelis de Vos, telling them that they would be equally well served. The great painter exaggerated, it must be admitted. Generally speaking, De Vos' portraits are cold and glassy in colour. The two best examples that we possess are that of Abraham Grapheus, beadle of the Guild of St. Luke (Fig. 451), in the Museum of Antwerp, painted in 1620; and the portrait of himself with his wife and their two children (Fig. 452), in the Brussels Museum. These figures, a picture of perfect conjugal bliss, differ noticeably from his other portraits. The key is brown, the light subdued. The *Grapheus* is an original figure — somewhat comical, in fact with all the goldsmith's work displayed upon his breast. Cornelis de Vos' portraits as well as his historical compositions reveal, together with personal qualities, certain reminiscences of

FIG. 446.—THEODORE BOEVERMANS. THE POOL OF BETHESDA (Antwerp, Museum). *(Phot. G. Hermans.)*

FIG. 447.—ERASMUS QUELLIN. THE CORONATION OF CHARLES V. (Vienna, Imperial Museum). *(Phot. Löwy.)*

the preceding school. The greatest Flemish master of the seventeenth century, after Rubens and Van Dyck, is Jacob Jordaens. If Rubens was the painter of heroes, of the inhabitants of Heaven and of Olympus, and Van Dyck the interpreter of princes, of the hereditary aristocracy and of the intellectual élite, Jordaens was the laureate of the middle-classes and of the people. He sympathised with the persons of his own class by whom he was surrounded; their manners and their ways were dear to him. He preferred the real to the ideal; and with him observation

FIG. 448.—GOD. MAES. THE MARTYRDOM OF ST. GEORGE (Antwerp, Mus.). *(Phot. Hermans.)*

FIG. 449.—DE CRAYER. ST. TERESA RECEIVING A NECKLACE FROM THE HANDS OF THE VIRGIN (Vienna, Imperial Museum). *(Phot. Löwy.)*

came before fancy. He relished material beauty and full forms; insatiable drinkers and eaters; merry boon-companions of all ages, their mouths open for laughter or song. He took part in the gaiety around him; he delighted in the interpretation of proverbs. Moreover, he adored above all frank Flemish colour and dazzling light; he made them shine and sparkle in all his works. He had begun with a solid, enamel-like impasto which he owed to nobody, and least of all to his master, Adam van Noort. He had already produced some superb works when he experienced the irresistible magnetism of Rubens. True, he subsequently preserved his originality, but he conformed his style to the taste of the day, as Gerard Zeghers had done before him.

Jacob Jordaens was born at Antwerp in 1593. He never went to Italy, and remained the most Flemish of all the Flemish painters of his time. He had, no doubt, begun by painting in water-colours, for, when he was received in 1615 into the Guild of St. Luke, he was inscribed as a water-colour painter (*water-schilder*). His earliest works were probably canvases akin to those tapestries of woven flax with which the walls of rooms were hung at that time. The earliest picture of his we know is the *Christ on the Cross* of the church of St. Paul at Antwerp, painted probably in 1617, if not before. Jordaens had not yet found his manner, and his technique was not yet assured. His style is first clearly marked in the *Adoration of the Shepherds* (Fig. 453) of the Stockholm Museum, dated 1618. In this picture, the supernatural element does not intervene. Mary and the little Jesus are simple mortals. She is only a mother delighted to show her newly-born babe to some peasants of the neighbourhood. The colour is applied in a full impasto; the opposition of light and shade is very pronounced: it is a work of rude strength and unvarnished truth.

FIG. 450.—CORN. DE VOS. ST. NORBERT RECEIVING THE HOLY WAFERS (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 451.—CORN. DE VOS. THE BEADLE OF THE GUILD OF ST. LUKE (Antwerp, Museum). *(Phot. Hermans.)*

The *Adoration of the Shepherds* belongs to a class of subjects that is common to all painters. But Jordaens was

the first to treat scenes of popular life in his characteristic manner. There is first his *Satyr and Peasant* (Fig. 454), the fable of the goat-footed denizen of the woods, who seated at the peasant's table, is surprised at seeing him blow indiscriminately hot and cold. It is a work of concentrated realism: the rustic in the act of eating his broth is a perfectly natural being, and the members of the family are real villagers. The colour has a rich quality and is applied to the canvas with a free and fluent brush: brilliant red, intense white, and here and there accessories vibrating in other sonorous tones. These are no longer the peasants of Pieter Breughel; they are life-size; Jordaens gives them the stature of epic heroes. He repeated this subject several times; M. Alphonse Cels (of Brussels) owns the earliest version — that which was engraved by Lucas Vorsterman. The Museums of Munich, Budapest, and Cassel possess other versions of this first period. Others, of later date, are to be found elsewhere.

FIG. 452.—CORN. DE VOS. THE PAINTER'S FAMILY (Brussels, Museum). *(Phot. Hermans.)*

Among the best works of his first period we must include the *Four Evangelists* of the Louvre, in which the colours are a little softened and more fused, but just as solid. Here, as in most of his masterpieces, Jordaens proves himself a close observer and real psychologist. These four Evangelists are all grave and thoughtful beings, sometime workmen who

FIG. 453.—JORDAENS. THE ADORATION OF THE SHEPHERDS (Stockholm, Gallery).

rise to the dignity of their parts, each in accordance with his own nature. A large number of altarpieces also belong to this period: *The Martyrdom of St. Apollonia*, in the church of St. Augustine at Antwerp (1628); *St. Martin healing a Demoniac*, of the monastery of St. Martin at Tournai (1630), now transferred to the Brussels Museum; some allegorical compositions, such as the *Fecundity* of the same Museum, and a different version of the same subject, in the Wallace Collection in London; portraits like those of Van Surpele and his wife, belonging to the Duke of Devonshire, and the *Family Group* (Fig. 455) of the Prado in Madrid. Even in his church pictures Jordaens remains an uncompromising realist, a lover of exaggerated movements and of knotty, accentuated muscles. He is certainly not a painter of Saints; he lacks repose. But he makes up for this in his allegorical scenes, in which he expresses his love of splendid nudity. The large nymph in his *Fecundity* at Brussels is rather stiff in attitude, but the play of light upon the flesh is as brilliant and wonderful as the firm and consistent colour in which this scene is painted.

FIG. 454.—JORDAENS.
THE SATYR AND THE PEASANT
(M. A. Cels Collection, Brussels).
(Phot. Becker.)

After 1630 Jordaens modified his manner and joined the ranks of those who ranged themselves under the banner of Rubens. His colour became more transparent and mellow. He took up old subjects to treat them in his new manner: *The Man eating* in the Cassel Museum, *The Satyr and the Peasant* (Fig. 456) of the Brussels Museum. All hardness of line and colour has disappeared in this last-named picture. The light is soft, fused, and transparent; the figures retain their solidity, but they have lost their rudeness. Jordaens, his wife and his children, may be recognised in this gathering of happy people.

Here is another of his favourite subjects: *The King drinks* (Fig. 458), or the Twelfth Night Feast, a rich scene of Flemish

popular life. Some parts of this picture err in their lack of restraint, but how inviting and engaging are all the rest! Everybody exults in the joy of life: the burly revellers with their shouts and songs, the pretty girls with their smiles and oglings, the drunkards with their hiccups! With what joy Jordaens painted this feast or orgy! The Brussels Museum owns two versions of the subject. Another is at Cassel, another in Vienna, yet another at the Louvre, and another, finally, in the Duke of Devonshire's collection; they vie with each other in joviality and artistic merit.

FIG. 455.—JORDAENS. FAMILY GROUP (Madrid Prado). *(Phot. Anderson.)*

A subject no less dear to Jordaens is the proverb: *The Youngsters pipe as the Old Folk sing* (Fig. 457). The earliest and best picture illustrating this dictum is that in the Antwerp Museum, dated 1638. A party of comfortable citizens are gathered round a copiously spread table; grandfather and grandmother are bleating an old refrain, the father is playing the bagpipes. The children are whistling on their reed-pipes; they represent the piping youngsters! A radiant light is mingled with the shadows and the chiaroscuro. The brilliant colour is velvety and enamel-like in turn. Among his mythological pictures we may mention: *Jupiter and the Goat Amalthea*, of which there is a version in the Louvre and two

FIG. 456.—JORDAENS. THE SATYR AND THE PEASANT (Brussels, Museum). *(Phot. Hermans.)*

at Cassel; the *Triumph of Bacchus*, also in the Cassel Gallery, which is rich in paintings by the master; *The Prodigal Son* and *Diogenes in search of an honest Man* (Fig. 459), both at Dresden, and *King Candaulus*, in the Stockholm Gallery.

FIG. 457.—JORDAENS. "THE YOUNGSTERS PIPE AS THE OLD FOLK SING" (Antwerp, Museum). *(Phot. Hermans.)*

The most famous and most successful of Jordaens' works is that which he executed in 1652 for the Orange Hall of the "House in the Wood", near the Hague: two compositions forming part of the grand sum of paintings by various artists which decorate the hall. Jordaens's pictures are: *The Triumph of Frederick Henry* and *Time mowing down Vice.* In the first picture, the larger one of the two, the composition is a little restless, but the execution is splendid and illuminates the hall to the point of eclipsing all the rest. In the *Young Bacchus* (Fig. 460), in the author's collection, upon whose beaming face we note the first signs of drunkenness, we recognise the page who drives the triumphal car in the canvas of which we have just spoken.

FIG. 458.—JORDAENS. THE KING DRINKS (Brussels, Museum). *(Phot. G. Hermans.)*

But Jordaens took more delight in his scenes of the life of the people, the proverbs or more or less witty jests which had made him laugh; and these he treated with greater originality and richness. Groups like his *Fool* (Porgès Collection, Paris), the *Serenade* (Fig. 461) (Leblon, Antwerp), *Popular Lovemaking*

(Goldschmidt Collection, Frankfort), the *Fruit-seller* (Fig. 462) (Glasgow Gallery), are marvellous specimens at once of his pleasant humour and of his brilliant colour. To the end of his life, he painted important altarpieces: the *Adoration of the Magi* (1644) at Dixmuden; *Christ and the Moneylenders*, in the Louvre; the *Presentation in the Temple* (Fig. 463) at Dresden; the *Last Supper*, in the Antwerp Museum; the *Calvary* in the cathedral of Bordeaux, are among the most remarkable. They differ in style as much as in merit; the later examples are darker than the early ones, but all are rich in colour, shrewdly observed, and full of spirit and movement. He furnished a large number of designs for tapestries, and the water-colour painter of the early days executed later many drawings, mostly in coloured chalk or tempera. We give an example in *The Milkmaid*, belonging to M. Delacre, of Ghent (Fig. 464).

FIG. 459.—JORDAENS. DIOGENES IN SEARCH OF AN HONEST MAN (Dresden, Gallery). *(Phot. Bruckmann.)*

About 1655, Jordaens was converted to Protestantism, which did not prevent him from painting altarpieces for the Catholic churches to the time of his death (October 13, 1678). But this change of religion was the cause of his not being buried in his native town. His remains were transferred to Putte, a Dutch frontier village, where they rest in the Protestant cemetery.

It may be imagined that his original manner attracted many collaborators and disciples; yet he had no pupils in the more

FIG. 460.—JORDAENS. THE YOUNG BACCHUS (Max Rooses Collection). *(Phot. Hermans.)*

restricted sense of the word, unless Jan Cossiers (Antwerp, 1600—1671) who carries realism to the point of triviality, be considered as such. Cossiers painted many pictures characterised by their opaque and sombre tonality. The Béguinage church at Mechlin has no fewer than eight large canvases by this artist. The Museum at Antwerp owns a *Gentleman lighting his Pipe* (Fig. 465), the only work of this type by him that we know. It enables us to recognise an admirer of Caravaggio.

FIG. 461.—JORDAENS. THE SERENADE (Leblon Collection, Antwerp) *(Phot. Alexandre.)*

The artist who appears to be the most direct Flemish heir of the Italian masters of the early seventeenth century — that is, the interpreters of life in tavern and guard-room — is Theodore Rombouts (Antwerp, 1597—1637). He painted church-pictures and allegorical scenes, but what fascinated him above all seems to have been *Lansquenets playing cards* (Fig. 466). The Museum at Ghent possesses a number of his paintings, among them the allegory *Justice échevinale des Parchons* and *The Five Senses*. The churches of the same town also contain several of his religious pictures. This painter is distinguished by his bright and variegated but cold colour, his heavy and opaque shadows, the emphatic movement of his figures, and also the care with which he observes and interprets their character. He is Flemish in his realism of colour, and Italian,

FIG. 462.—JORDAENS. THE FRUITSELLER (Glasgow, Gallery). *(Phot. P. Becker.)*

or at least "Romanist", in the elegance and liveliness of the attitudes which he gives to his merrymakers at the tavern.

FIG. 463.—JORDAENS. THE PRESENTATION IN THE TEMPLE (Dresden, Gallery). *(Phot. Bruckmann.)*

A famous portrait-painter, Justus Suttermans or Sustermans, was born at Antwerp in the same year as Rombouts (1597). For two years he was the pupil of Frans Pourbus the Younger, in Paris, and settled afterwards in Italy, where he died in 1681. He was held in the greatest favour by the Grand Dukes of Tuscany, who even gave him quarters in their palace. The Emperor Ferdinand II., Pope Urban VIII., and all the great personages of Italy were painted by this excellent portraitist. His style had something of the meticulous execution of his master Pourbus, but perhaps more still of Van Dyck's elegance and even of Rubens' robust health and colour. The galleries of Florence contain a number of his portraits, the finest being that of the young prince *Christian of Denmark* (Fig. 467), at the Pitti Palace, — a delicious face enframed by long wavy curls, the blue and white scarf tied across a richly damascened cuirass, the whole treated in a scale of warm, strong tones.

FIG. 464.—JORDAENS. THE MILKMAID (Delacre Collection, Ghent). *(Phot. Becker.)*

Another portrait-painter, Jacob Ferdinand Voet, born at Antwerp in 1639, derives his style manifestly from Sustermans, whom he had met beyond the Alps. His portrait of *Cardinal Ludovici* at Budapest and that of *Dezio Azzolini* (Fig. 468) at Berlin are worthy of his predecessor. Frans Denys (Antwerp, 1610?—1657) was likewise a portrait painter of

merit; the Imperial Museum of Vienna owns his portrait of a Canon, dated 1640, which is treated in a very peculiar style, very opaque shadows being contrasted with equally strong lights. Victor Bouquet (Ypres, 1619—1677) also deserves praise, if only for the superb and easy portrait of the standard-bearer, in the Louvre (Fig. 469). Jacob Van Oost (Bruges, 1600—1671), Pieter Franchoys (Mechlin, 1606-1654), Pieter Meert (Brussels, 1614-1669) and Philippe de Champaigne (Brussels, 1602—Paris, 1674) painted portraits and altarpieces. The Berlin Museum has the head of a man by Van Oost, dated 1623, and remarkable for its delicate impasto and its warm brown tone relieved against a very light background; the intense vitality revealed in the face with its widely-opened eyes is startling (Fig. 470). The Museum at Frankfort has an excellent portrait by Pieter Franchoys, elegant as a personage by Van Dyck (Fig. 471). Pieter Meert is a portrait-painter of severe expression, warm brownish colour, and masculine solidity (Fig. 472). Philippe de Champaigne spent the greater part of his life in Paris, where he worked first with Poussin, assimilating much of the cold perfection of the academic style which ruled in France at that time. His portraits are infinitely more original and true than his numerous altarpieces. He painted many of the recluses of Port-Royal, and also their redoubtable enemy, Richelieu (Fig. 473). He treated without much originality, scriptural scenes like the *Presentation in the Temple,* of the Brussels Museum (Fig. 474). Nicolas de Liemaeckere (Ghent, 1575—1646) is a historical painter not lacking in individuality, but who repeats himself too often. His favourite subject is the Virgin Mary, whom he represents as radiantly beautiful, adorned with bright colours, floating in golden light, with her hair flowing over her shoulders, as in the *Triumph of the Virgin* (Fig. 475) of the Ghent Museum.

FIG. 465.—J. COSSIERS. GENTLEMAN LIGHTING HIS PIPE (Antwerp, Museum). *(Phot. Hermans.)*

It was not only as an historical painter that Rubens created

a school: he also had pupils and collaborators in other branches. At their head we find Jan Breughel the Elder, called "Velvet Breughel", son of Pieter Breughel, or "Peasant Breughel". He was wholly different from his father, the realist *par excellence*. The son led the procession of little masters who chose their subjects in a pleasantly seductive world. He reproduced all that is most enchanting in nature, flowers and plants; all that is most adorable on earth and in heaven — Madonnas, goddesses, women; and when he represented animals, it was to bring out their pleasing forms and rich colours. From the school that preceded him, he inherited his over-polished, enamel-like style. He was intimate with Rubens, and collaborated with him in a number of his works. When he happened to paint some pleasing accessories on the master's canvases, his colour is more mellow and has more warmth than usual. He was born in 1568 in Brussels, where his father lived, but he came early in life to Antwerp, where he learned the rudiments of his craft, and where he died in 1625. After a sojourn in Italy, he returned in 1596 to Antwerp, and soon became painter-in-ordinary to the Archduke Albert and Isabella. Some of the works he executed in Italy and at Antwerp for the Archbishop

FIG. 466.—T. ROMBOUTS. LANSQUENETS PLAYING CARDS (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 467.—SUSTERMANS. CHRISTIAN OF DENMARK (Florence, Pitti Palace). *(Phot. Anderson.)*

of Milan, Federigo Borromeo, are still in the Ambrosian Library; several of these are miniatures, obviously inspired by Paul Bril, whose acquaintance he had made in Italy. The pictures ordered by Albert and Isabella, some fifty in number, are at the Prado in Madrid. They are his masterpieces, among others being two versions of the *Five Senses* (Fig. 476) and two of the *Four Elements* (Fig. 477). Besides some landscapes with very light and brilliant foregrounds the bright tones of which melt into a vaporous and bluish distance, he painted, from 1608 onwards, bouquets and garlands of flowers, very rich in colour, but rather hard in texture (Fig. 478). He treated animals and other accessories with the same precision and the same somewhat glassy brilliance. Only on one occasion did he attempt a subject akin to his father's "devil-pictures": in *The Temptation of St. Anthony* (at the Carlsruhe Gallery) (Fig. 479). His son, Jan Breughel II. (Antwerp, 1601—1678) worked in his manner, without attaining to his dainty and spontaneous execution. Abraham Goovaerts (1589—1626) and Antonis Miron (1570—1633) copied him with more fidelity than talent.

FIG. 468.—VOET.
PORTRAIT OF DEZIO AZZOLINI
(Berlin, Museum).
(Phot. Berlin Phot. Gesellschaft.)

Hendrik van Balen (Antwerp, 1575—1632) painted small figures in the landscapes of Jan Breughel II., whose style he had adopted. His large altarpieces and other religious compositions are of scarcely any value, but his cabinet pictures are delightful. The Imperial Museum in Vienna owns one of the best, *The Rape of Europa*, with landscape and flowers by Jan Breughel. The little figures are exquisite, treated in warm enamelled tints, and drawn with great energy — in short, the work is a gem (Fig. 480). A striking analogy with Jan Breughel I. is to be found in Roelandt Savery (born at Courtrai in 1576, died at Utrecht in 1639), who imitated Velvet Breughel, but with less consistency and harmony. *Orpheus charming the Animals* (Fig. 481), of the Hague Museum, may

be quoted as a characteristic example of his manner.

With all these pictures devoted to the glorification of pretty things and elegant beings, we naturally associate the scenes from the life of the well-to-do classes, in the castles and houses of the rich and great. A whole world of luxury is evoked by the pictures of this period. This is the case in the work of David Vinckeboons (Mechlin, 1578 [?] — Amsterdam, 1629), who painted for choice landscapes with popular festivals. The Museum at Antwerp possesses a *Village Kermesse* (Fig. 482) by him.

FIG. 469.—VICTOR BOUQUET. STANDARD-BEARER (Paris, Louvre). *(Phot. Hachette.)*

Two members of the Francken family belong to this group. The history of this family is rather obscure. There are no fewer than three or four of its members who bear the Christian name of Frans: the first is Frans Francken the Elder (1542—1616); the second, Frans the Younger, son of the preceding (1581—1642); the third, Frans "the Rubensesque", son of Frans II. (1607—1667). The second Frans of the lineage signs some of his productions "Frans the Younger", and others, for instance, *The Prodigal Son* of Carlsruhe, "Frans the Elder"; Frans "the Rubensesque" did the like, so that when he signed "the Elder" it was to distinguish himself from his son. Frans I. was an estimable painter; Frans II. created large religious paintings and little panels of various kinds; Frans "the Rubensesque" painted only pictures of small dimensions. It is difficult to distinguish the works of Frans II. from those of Frans "the Rubensesque". They both show the same lively but somewhat hard colour.

FIG. 470.—VAN OOST. PORTRAIT (Berlin, Museum). *(Phot. Berlin Phot. Gesellschaft.)*

FIG. 471.—PIETER FRANCHOYS. PORTRAIT (Frankfort, Museum). *(Phot. Bruckmann.)*

In fine, the dates inscribed on the pictures alone make it possible to establish with absolute certainty, which of them belong to the one rather than to the other. The Imperial Museum in Vienna owns a *Witches' Sabbath* of 1607; the Hamburg Museum, a *Passage of the Red Sea* of 1621; the Prado in Madrid, an *Ecce Homo* of 1623; the Berlin Museum, a *View of a Church* of 1624, all of which may be attributed to Frans II. The *Christ on the Cross* of 1654, in the Augsburg Museum, is the work of the "Rubensesque" Frans.

Sebastian Vranckx (1573 to 1647) is likewise a member of this group, although he is a little earlier than the other artists, and his style is a little antiquated, that is to say, harder and more brilliant in colour. He worked in Rome from 1597 to 1600, and then returned to Antwerp. He painted interiors, kermesse scenes, and landscapes with figures, all of which are inventions pleasing to behold, and remarkable for their careful finish, their shimmering colour, and the interest of their subjects (Fig. 483). One of his pupils, Pieter Snayers (Antwerp 1592 — Brussels 1667) was the greatest Flemish battle-painter. He was painter in ordinary to the rulers of Flanders, Philip IV., the Cardinal Infante, and the Archduke Leopold William; and in this capacity he had to illustrate their campaigns. He painted battles (Fig. 484), sieges, and also

FIG. 472.—PIETER MEERT. PORTRAIT (Baron Janssens Collection, Brussels).

hunting-scenes. He told his stories with much spirit, and was skilful in concentrating his swarming masses; he adorned his picturesque little figures with the most sparkling colours, and rendered the various planes of the perspective with remarkable accuracy. To the group of battle-painters belong: the Antwerp artists, Cornelis de Wael (1592—1662), Pieter Meulener (1602—1654), and Robert Van Hoecke (1629—1668); and the Brussels painter Frans van der Meulen (1632 — Paris, 1690). The last-named was the youngest and the best of them all. He was a pupil of Pieter Snayers; he had his master's liveliness of colour and animated figures; and he even surpassed him in brilliance. In 1665, Louis XIV. summoned him to his court. He successfuly depicted the king in his campaigns or at the chase (Fig. 485).

FIG. 473.—PHILIPPE DE CHAMPAIGNE. PORTRAIT OF RICHELIEU (Paris, Louvre). *(Phot. Hachette.)*

There were other specialists among the Flemish little masters. Some went to Italy, where they settled, devoting themselves especially to the study of landscape and of popular life. This was the case with Willem van Nieulant (Antwerp, 1584 — Amsterdam, 1635), who was prodigal with his rather mediocre views of Italian towns. Jan Miel (1599—1664) did the like, but with more talent and facility. His combinations were more attractive, and his work had more quality. He also painted figures for the landscapes of Claude Lorrain and Jan Both. Anton Goubau (Antwerp, 1616—1698) reproduced Roman views, pleasant in colour and enlivened with innumerable animated figures. Pieter van Bloemen (Antwerp, 1651—1720), like Miel, lost his Flemish colour in Italy. His palette became dull and dark. He was the most Italian of these emigrants, but none the better for this.

Other painters applied themselves to the representation of the fashionable world: Christopher Jacob van der Laenen (Antwerp, about 1615—1658), his pupil Jerome Janssens (1614 to

FIG. 474.—PH. DE CHAMPAIGNE. THE PRESENTATION IN THE TEMPLE (Brussels, Museum).

1693) and Balthasar van den Bosche (1681—1713).

Gonzales Coques (1618—1684) may also be considered one of the interpreters of this world; but instead of presenting it in gala gatherings, he painted people of quality in the simplicity of their family life. His graceful figures make us think of greater masters. The framework around them recalls their aristocratic condition. The château or garden to be seen in the background is surely their own, and not simply a decorative setting. There is nothing affected or factitious in this elegance. It is that of nature itself. And thus Gonzales Coques enjoyed high favour with princes and great nobles. We owe him some allegorical compositions, such as the *Five Senses*. He also reproduced interiors and picture galleries. But his family portraits remain his most original works. They are to be met with in many museums. One of the most remarkable is that in the Wallace Collection, in London (Fig. 486), which is treated in a superb scale of tones, of such warmth that they seem impregnated with silver and gold. The Dresden Gallery owns another of his masterpieces (Fig. 487). These young folks of Coques, sons of good family, make one think of Van Dyck's young lords. It is thus not without good reason that he was called the lesser Van Dyck.

FIG. 475.—DE LIEMAECKERE. THE TRIUMPH OF THE VIRGIN (Ghent, Museum). *(Phot. Lévy.)*

After these historiographers of the upper classes, there are finally the recorders of rustic life, and of the lowly. These

humble folks with their hard and precarious life, and their worn and patched garments, supplied the painters with rich and inexhaustible subjects; and some of those who depicted these scenes from the life of the people far surpassed the fashionable artists. The first to mention is Adriaen Brouwer, one of the most marvellously gifted of all Flemish artists. He appears to have been born at Audenarde in Flanders, in 1606; he went to Holland early in life, and, if he did not actually study under Frans Hals, he at least borrowed from him his alert handling and his sparkling colour. In 1632 he returned to his native country and settled at Antwerp, where he died in 1638. He was thus only thirty-two years of age, which did not prevent him from leaving hundreds of masterpieces. No doubt they are of small dimensions, and rapidly executed, but it is just the spontaneity of their execution, to which they mainly owe their prestige. It seems as though Brouwer's contempt of the genre adopted by his brother painters of the Southern Netherlands amounted to a direct challenge; never has any artist shown us less presentable boors. True, they are rustics; but they are anything but healthy and robust rural natures, strengthened by work, tanned by the sun, simply but cleanly dressed in blue smock or red doublet, following their rough work in the fields, or throwing them-

FIG. 476.—JAN BREUGHEL THE ELDER. HEARING (Madrid, Prado). *(Phot. Anderson.)*

FIG. 477.—JAN BREUGHEL THE ELDER. THE FOUR ELEMENTS (Madrid, Prado). *(Phot. Anderson.)*

selves turbulently into the turmoil of the kermesse. No; Brouwer's peasants are heavy-featured monkeys, thick-set and bull-necked, with short crooked legs, clothed in rags in which it is impossible to discern either cut or colour. We discover them drinking, smoking, or pummelling each other in hovels as sordid as stables; they are dull, brutal, foolish, and only wake up to shout and to fight like people possessed or epileptics. They are ignoble, no doubt! But their rags hang so capriciously, their rimless hats are so boldly set upon their heads; and, above all, these rustics are bathed in such marvellous light, brushed in with such freedom and elegance, and vibrate in so delicate a tone, that they become glorified, and in the end appear to us like grotesque gnomes seen through a veil of occult enchantment. Such is the impression made by the *Village Inn* (Fig. 488) at the Amsterdam Museum, in which a company of drunkards are discovered howling and amusing themselves in their fashion; and *The Brawl* (Fig. 489), at Dresden, in which, harmony having ceased to reign, the louts are about to use their knives and to brain each other with their chairs. What frenzy in that upraised arm, what blood-thirstiness in those murderous looks! How the contraction of the lips is observed! A whole drama is expressed in this world of grotesque beings. Brouwer is half Dutch, half Flemish. The art-historian even hesitates to place him. He was born in Flanders and carried on the tradition of the great naturalists who were ever lovers of sunlight and of harmonious colour; he learnt his craft in Holland; he saw in Hals' art to what triumphant daring the brush may rise, and also how the fat pigment may be vitalised and rendered fluid and transparent, by trituration.

FIG. 478.—JAN BREUGHEL THE ELDER. THE VIRGIN IN A GARLAND OF FLOWERS (Madrid, Prado). *(Phot. Anderson.)*

Brouwer's pupil, Josse van Craesbeeck, learnt much from his master. More than once he found his heroes among the habitual

frequenters of the tavern, or before the market-women's stalls. But his composition is more complex. His figures present a baroque mixture of distinction and triviality; his handling is more hesitating than Brouwer's; his colour has a rare and often dazzling richness; and his light is so lively that it seems to emanate from the figures. This is the case, for instance, in the *Village Inn* (Fig. 490) of the Imperial Museum in Vienna. Sometimes it happens that the opposition of light and shade is exaggerated, as in the *Oyster-Seller* of the Antwerp Museum; but the artist always commands a rich palette and a subtle brush, and light that is brilliant, even if sometimes too white. Brouwer is an inventor, Craesbeeck an imitator, though not a slavish one: he was able to retain his originality. The Louvre owns a very well balanced picture by him, in which he has depicted himself in his studio, painting a portrait. Another picture treating the same subject belongs to the Duc d'Aremberg in Brussels (Fig. 491).

FIG. 479.—JAN BREUGHEL THE ELDER. THE TEMPTATION OF ST. ANTHONY (Carlsruhe, Gallery). *(Phot. Bruckmann.)*

The most famous among the painters of peasant-life is David Teniers the Younger. He was born at Antwerp in 1610. His grandfather Julian was a genre-painter; his father, David Teniers the Elder (1582—1649), a painter too, devoted himself to religious subjects and to those village scenes which became the speciality of the son, who settled at Brussels in 1650, summoned

FIG. 480.—HENDRIK VAN BALEN. THE RAPE OF EUROPA (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 481.—ROELANDT SAVERY. ORPHEUS CHARMING THE ANIMALS (The Hague, Museum). *(Phot. Brackmann.)*

thither by the Archduke Leopold William, governor of the Spanish Netherlands. He was also painter-in-ordinary to the next governor. He died in 1690. Teniers was a prolific painter; his works are in all the museums of the world, sometimes in very large numbers. He painted a vast variety of subjects: the Gallery of Their Highnesses, the festivities honoured by the presence of these princes, the *Temptation of St. Anthony*, religious and allegorical compositions, and yet other themes; but his favourite genre was always country life, the village inn, and peasants' feasts and fairs. His rustics are conceived very differently from Brouwer's, although he had learnt much from the latter. He saw them enjoying themselves, seated at the table by the door of the inn (Fig. 492), dancing before an inn (Fig. 493), at archery practice, playing bowls, making love to their womenfolk, smoking their pipes, giving way without restraint to the promptings of their rude but healthy natures.

FIG. 482.—DAVID VINCKEBOONS. VILLAGE KERMESSE (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 483.—SEBASTIAN VRANCKX. LANDSCAPE (Munich, Pinakothek). *(Phot. Bruckmann).*

For they are essentially healthy, men and women alike, corpulent, and warmly clothed in particoloured woollen garments. Teniers took from Brouwer his luminous iridescent hues, his spirited and sparkling touch; but his handling is tighter, more reticent, and less audacious, although his brush is always supple and his touch delicate and fine. He loves his peasants and does not show them either as maniacs or beasts, either stunned in a brawl or overcome by drink. They remain respectable; but the boldness with which the shiny cap is planted on the head, the garments with their full folds, and above all, the capricious play of light and colour, recall Adriaen Brouwer. Teniers was also a descendant of Rubens, to whom he owes his white light, his vigorous execution, and his natural and animated arrangement. Nor was he uninfluenced by Pieter Breughel; and the *Temptation of St. Anthony* (Fig. 494), with its fantastic figures, was in fact one of his favourite themes. He

FIG. 484.—PIETER SNAYERS. BATTLE (Dresden, Gallery). *(Phot. Bruckmann.)*

proved himself a friend of the peasants, but he interpreted them as a man of refinement, and, in spite of Louis XIV.'s contempt for his "monkeys", he was a court painter. In many of his *Village Kermesses*, for instance in the one at Brussels (Fig. 495), the lord of the manor and his family come to take part in their peasants' rejoicings, and in his official compositions, like the *Shooting at the Popinjay at Brussels* (Fig. 496), the Archduke and an imposing gathering of courtiers assist at the festival. He is also sensitive to the charm of landscape. The country, which he paints with hearty enjoyment and facility, is as gay as the inhabitants. His brush seems to caress the inns and farmhouses, upon which he bestows tones of a chestnut brown not as strong as those of Pieter Breughel, but more joyous, lighter, and sunnier.

FIG. 485.—FRANS VAN DER MEULEN. KING LOUIS XIV. AT VINCENNES (Dresden, Gallery). *(Phot. Bruckmann.)*

FIG. 486.—GONZALES COQUES. FAMILY GROUP (Wallace Collection, London). *(Phot. Mansell.)*

Gilles Van Tilborch (Brussels 1626?—1678?) was a pupil of Teniers. He recalls his master by his choice of subjects as well as by his manner of treating them, though he recalls him but distantly. Nevertheless, his great picture at Dresden, a *Flemish Wedding* (Fig. 497) is scarcely inferior to a Teniers. Other large pictures, the *Village Fête* at Lille, *The Geographer*, or better still, *The Five Senses* at Dijon (1658) and *The Feast* at The Hague, are among his principal works.

A better pupil and imitator of Teniers was David Ryckaert (1612—1661), the son of a painter. But he depicted village scenes only occasionally. *The Inn* (Fig. 498) of Dresden (1638) is one of his earliest pictures and, in fact, the only one of its kind he painted. It recalls Brouwer rather than Teniers. He also chose some subjects dear to Jordaens: *The Youngsters pipe as the old Folk sing*, and *The King drinks, The Temptation of St. Anthony*, proverbs, and allegories. But his scenes from the life of the people preponderate. He prefers the artisan at work in his house, with his wife and children (Fig. 499), he represents neither brutal scenes nor wanton episodes: he is a sedate man, a calm, decent, and well-balanced artist. His models neither laugh nor amuse themselves; there is nothing elegant nor affable about them; their heavy heads seem to weigh down their thick-set bodies; they have the wan, pale complexion of indoor workers. As with Teniers, the painting of the accessories is beautiful in quality. But landscape is of no interest to Ryckaert. He paints the middle class, that is to say the least picturesque of all classes of society. Jordaens had already done the like, but whereas that great lyricist glorified these people with his splendid craftsmanship, Ryckaert

FIG. 487.—G. COQUES. FAMILY GROUP (Dresden, Gallery). *(Phot. Bruckmann).*

FIG. 488.—ADRIAEN BROUWER. VILLAGE INN (Amsterdam, Museum). *(Phot. Bruckmann.)*

represents them in their everyday aspect and at their daily labours. He heralds the dry and placid pictures of the eighteenth century; he is wholly lacking in fancy, and even in charm.

FIG. 489.—ADRIAEN BROUWER. THE BRAWL (Dresden, Gallery). *(Phot. Bruckmann.)*

Rubens did not found historical and genre painting only; he also created a school of landscape and animal painters. Among the first, his collaborators were Lucas van Uden (Antwerp, 1595—1672/3) and Jan Wildens (Antwerp, 1586 to 1653). Rubens had reformed landscape painting: he had made it the broad, true representation of nature, now in its heroic, now in its intimate aspect. When Van Uden worked with him, which he frequently did, he developed such impulsive energy and such vigour that it is difficult to distinguish between the work of the two collaborators. Still, Van Uden's share may be recognised by his predilection for long, slender, twisted tree-trunks, and by a pale light that is less generous than his illustrious precursor's. In the little pictures which he painted alone, his miniature-like manner connects him with Velvet Breughel (Fig. 500). Jan Wildens was another assiduous collaborator of Rubens, and seems even to have been among his table-companions. He painted not only landscapes, but accessories and still-life in profusion. So much

FIG. 490.—JOSSE VAN CRAESBEECK. A VILLAGE INN (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

does he appear to have confined himself to this flattering collaboration, that there are only very few complete pictures which may be attributed to him with certainty. Besides some country-scenes, he painted certain views of towns, and also animal pictures and hunting scenes. Generally speaking, Wildens' pictures are grey and dull in tone. One might describe them as lucid and flowing prose. A country view on a large scale, recently acquired by the Imperial Museum in Vienna, is fully signed (Fig. 501). In the golden light of the setting sun is a sheet of water, on the banks of which are grouped shepherds and huntsmen; on both sides are a few tall trees in a warm light — a superb composition which proves that its author was worthy to collaborate with Rubens in his proudest landscapes. — Innumerable are the landscape painters who follow each other down to the end of the eighteenth century, but they are generally of mediocre personality. They all possess a certain skill and paint pleasing vistas of wooded and hilly scenery in the decorative style; but they appear insensible to the beauties of nature which they aspire to interpret. Nevertheless, some of them were in great request abroad, and in the countries where the painting of nature did not find many

FIG. 491.—JOSSE VAN CRAESBEECK. A PAINTER'S STUDIO (Brussels, D'Aremberg Collection). *(Phot. Bruckmann.)*

FIG. 492.—TENIERS. INN BY A RIVER (Paris, Louvre). *(Phot. Neurdein.)*

FIG. 493.—TENIERS. KERMESSE (Munich, Pinakothek). *(Phot. Hanfstaengl.)*

distinguished adepts. Gilles Neyts (Antwerp, 1617—1687), Pieter Gysels (Antwerp, 1621 to 1690), and Cornelis Huysmans (Antwerp, 1648 — Mechlin 1727) (Fig. 502) are the best known among them. Alexander Kerricx worked for many years in England (Fig. 503); Van Plattenberg in France, where he was called Plate-Montagne; Jacques Foucquier, Gaspar de Witte, and Abraham Genoels, in France and in Italy. Pieter Spierincx and Jan Frans van Bloemen, in Italy; Renier Megan in Vienna. The best of them all was Jan Siberechts (Antwerp, 1627—1703), an artist of real talent (Fig. 504). He painted landscapes with figures and excelled as much in the general effect as in the details of his pictures. His colour inclines a little towards blackness, but the canvas seems to be steeped in the freshness of the air, of the lakes, and of the foliage. The impression is altogether different from that aimed at by the lovers of the torrid atmosphere of the South, who prefer a rock to a tree, and the dull grey skin of an Italian donkey to the dappled coat of a Flemish cow. Siberechts felt the beauty of his native landscape; he enjoyed its healthy freshness, and was able to communicate his feeling to us in a wonderful fashion.

FIG. 494.—TENIERS. THE TEMPTATION OF ST. ANTHONY (Paris, Louvre). *(Phot. Neurdein.)*

The marine painters are

closely related to the landscape-painters. They are neither numerous nor brilliant. In fact, it is strange that Antwerp, which was for two or three centuries the home of Flemish painting, did not produce more interpreters of the aspects of the Scheldt and observers of the life of sailors. Willaerts (Antwerp, 1557 to after 1665) and Van Eertvelt (Antwerp, 1590 to 1652) painted the sea proper, with its storms and shipwrecks (Fig. 505). Bonnecroy, (Antwerp, 1618—?) and the brothers Peeters, Bonaventura (Antwerp, 1614—1652) and Jan (1624–1677), depicted sometimes the ocean coast, and sometimes the banks of the Scheldt and of other rivers. The best of this whole group was Bonaventura Peeters (Fig. 506), a facile, pleasing, lively painter, without much power.

FIG. 495.—TENIERS. VILLAGE KERMESSE (Brussels, Museum). *(Phot. Hermans.)*

The animal, still-life, and flower painters who had worked with Rubens, or who at least belonged to his school, were more highly gifted than the landscape-painters of that period. From the earliest times, the Flemings distinguished themselves by the beauty of their craftsmanship, surpassing the animal and fruit painters of all other schools in this respect. Frans Snyders takes a high position among them (Antwerp, 1579—1657). When he returned from Italy, he began to collaborate with Rubens. Thus, in such of the master's works as the *Faun* of the Schoenborn collection (about 1612) and the *Progress of Silenus* (about 1618), at Berlin, he is responsible

FIG. 496.—TENIERS. SHOOTING AT THE POPINJAY (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

for the painting of the fruit. In *Diana returning from the Chase,* at the Dresden Gallery, the game, the hounds, and the fruit are due to him. At the Torre della Parada, near Madrid, his compositions decorate a part of the walls, the other part of which is occupied by mythological scenes from the brush of Rubens. There were many affinities between the inspired artist and his very clever collaborator. Community of work brought them still closer. Jan Breughel had to modify his manner to harmonise it with that of Rubens. Snyders, on the contrary, whose touch was mellow and whose colour was fresh, easily assimilated the master's style. In the works which Snyders painted himself — and there are many of these — his manner is one of supreme delicacy and of gently lustrous colour. The furry coats of his animals suggest silvery velvet shimmering in the light, just as the sparkling plumage of his birds suggests dazzling precious stones. But his painting is always remarkably true to life and exquisitely limpid. Leaving nothing to chance, and sacrificing nothing to fancy, he contents himself with rendering the charm of the marvels of nature. Among his masterpieces we may mention *The Larder* (Fig. 507) of the Munich Pinakothek: a full light falls with the same degree of intensity upon the deer, the hound, the hare, the

FIG. 497.—GILLES VAN TILBORCH. A FLEMISH WEDDING (Dresden, Gallery). *(Phot. Bruckmann.)*

FIG. 498.—DAVID RYCKAERT. THE INN (Dresden, Gallery). *(Phot. Bruckmann.)*

partridges and the pheasants, investing them all with the same brilliance. Another masterpiece, the *Fruit* (Fig. 508) of the Copenhagen Museum, is kept in a light, radiant, and delicate tone, which is contrasted with a darker background. The arrangement could not be more pleasingly decorative. And, again, what truth there is in this lyrical painting!

FIG. 499.—RYCKAERT. THE ALCHEMIST (Brussels, Museum). *(Phot. Hermans.)*

Another animal-painter who frequently collaborated with Rubens, is Paul de Vos (Hulst, 1590 — Antwerp 1678). He painted more especially living animals and hunting scenes (Fig. 509). His subjects and his predilections marked him out even more than Snyders for collaboration with the impetuously dramatic master. But De Vos also differs considerably from Snyders in his technique. He has neither his brilliance of colour, nor his purity and probity of drawing. He treats his pictures of fighting animals or hunting scenes in a grey tone, and is more concerned with the general effect than with details. A great deal of his work is still attributed to Snyders.

FIG. 500.—LUCAS VAN UDEN. LANDSCAPE (Munich, Pinakothek). *(Phot. Bruckmann.)*

There are other animal-painters of merit, who did not work with Rubens, but who nevertheless belong to his school. The best of them, Jan Fyt (Antwerp, 1611—1661), a pupil of Snyders, surpassed his master and all other animal or still-life painters. He adopted successively

two different manners. In the first, he copied the style of Snyders fairly faithfully: strong colour, soft light, and velvety and polished execution. In the second manner, he heightens the tone of his palette, his impasto becomes more granulated, his touch more fiery and original. His painting assumes a rasping quality; inky black tones are laid upon pale light colours. But with all the boldness of his technique and the heaviness of some of his colour-scales, his brush preserves its assurance, and the general effect is always so excellent that one might well believe it to be the result of minute labour and perseverance. Until about 1647 he remained faithful to the Snyders style. Some pictures of the Liechtenstein Gallery, and of the St. Petersburg, Frankfort, and Dessau Museums belong to this period. Later, he adopted his second manner. To this second period we must refer certain pictures of the Liechtenstein Gallery, and others, in Vienna and elsewhere. The Berlin Museum owns several masterpieces by Jan Fyt. First, a *Still Life* showing a table covered with a blue velvet cloth; upon it, some large fish on a chased dish; above, two garlands of fruit and foliage. Nothing could be better and more enchantingly rendered. An analogous picture at the same museum represents a *Deer* (Fig. 510) with hares, partridges and small game, guarded

FIG. 501.—WILDENS. LANDSCAPE (Vienna, Imperial Museum). *(Phot. Löwy.)*

FIG. 502.—CORNELIS HUYSMANS. LANDSCAPE (Vienna, Imperial Museum). *(Phot. Bruckmann.)*

by two hounds. The hounds present that contrast of pallid white and inky black, of which we have already spoken; the deer is superb, of an incomparable warmth of colour; the sun sheds his generous rays upon the landscape: it is sunshine incarnate. The *Eagles* (Fig. 511) of the Antwerp Museum are an example of the master's dramatic note; they testify to the vitality this master of still-life could impart to his animals.

FIG. 503.—ALEXANDER KERRICX. LANDSCAPE (Brunswick, Gallery). *(Phot. Bruckmann.)*

To these great masters we may add a few others, who cultivated the same branch of art: Alexander Adriaensens (Antwerp, 1587—1661), who painted more particularly fishes, but also flowers and birds; Adriaen van Utrecht (Fig. 512) (Antwerp, 1599—1652), who treated large game, kitchen utensils, and also cock-fights; Nicasius Beernaerts (Antwerp, 1620—Paris, 1678), a pupil of Frans Snyders; David de Coninck (Brussels, 1636—1700); Jan Roos (Antwerp, 1591—Genoa, 1638), another pupil of Snyders; Pieter Boel (Antwerp, 1622—Paris, 1674); Jacob van Es (1596—1666); Isaac Wigans (Antwerp, 1615—1662/3); Willem Gabron (Fig. 514) (Antwerp, 1619—1678), the last two exclusively painters of still-life.

FIG. 504.—JAN SIBERECHTS. LANDSCAPE (Munich, Pinakothek). *(Phot. Bruckmann.)*

During the eighteenth century, the great nobles of the country had their dining-rooms decorated with large canvases representing dead or living animals. The rich and grandiose paintings of Adriaen van Utrecht, David de Coninck, Pieter Boel,

(Fig. 513), and Jacob van Es were particularly in request. The other still-life painters produced small pictures with golden and ruddy fruits, crystal, and silver plate, pictures of pleasant colour, ingenious composition, and excellent technique.

FIG. 505.—ANDREAS VAN EERTVELT. SEASCAPE (Vienna, Imperial Museum). *(Phot. Löwy.)*

How many names claim attention among these painters of splendid or precious objects! We must content ourselves with the mention of Cornelis Mahu (1613 to 1689), Ambrosius Breughel, son of Velvet Breughel (1617—1673), Jan Paul Gillemans (1618 to 1675) and Jan Paul II. (1651—1704), George van Son (1623 to 1667), and Jan Frans van Son (1658—1718). The best of all was Jan Davidszoon de Heem (Utrecht, 1605—Antwerp, 1683/4), whose life was spent between Holland and Belgium. He was the most dexterous painter of all that is most fairy-like in nature, and most refined in human industry. Flowers and fruits of appetising colour; flies or beetles sparkling like precious jewels, plumage, lace, crystal, jewels, gems set by fairy fingers—everything that dazzles and flatters the eye was rendered by his brush in such a way that his painting is a magic mirror enhancing the magnificence and the splendour of reality (Fig. 515). His son, Cornelis de Heem (1631—1695) treated the same subjects with talent, but with a

FIG. 506.—BONAVENTURA PEETERS. MARINE SUBJECT (Brunswick, Gallery). *(Phot. Bruckmann.)*

more timid and subdued palette. The flower-painters are somewhat unreasonably counted among the still-life painters. The most enthusiastic among them, however, took care not to show their bouquets and leaves and garlands by the side of other products of nature. The most famous of them all is Daniel Seghers (Antwerp, 1590 to 1661). He was a pupil of Velvet Breughel and surpassed his master in the branch of painting which he had adopted. He joined the Society of Jesus, which did not prevent him from painting throughout his whole life. His art was, moreover, a devotional exercise. He delighted in laying his most delicious flowers around medallions of the Virgin and of Saints. No painter has found fresher and truer colours for his shimmering blossoms (Fig. 516).

FIG. 507.—FRANS SNYDERS. THE LARDER (Munich, Pinakothek). *(Phot. Bruckmann.)*

Seghers had as pupils or imitators: Jan Philip van Thielen (Mechlin, 1618—1667) and Nicolas van Verendael (Antwerp, 1640—1691), who followed him faithfully, but whose work has less quality. There are others still, who are less directly connected with him, like Frans Ykens (Antwerp, 1601—1693); Jan Antonis van den Baren, who in 1656 accompanied the Archduke Leopold William to Vienna; Jan van den Hecke (1620—1684), Christian Luckx (1623—?) and a good many others.

FIG. 508.—FRANS SNYDERS. FRUIT (Copenhagen, Museum).

Finally, mention must be made of the painters of architectural subjects, some of whom rose to great renown in the eighteenth century. Chief among them are Pieter Neefs, of Antwerp (1578 to 1660), and his son. He adopted the manner of Hendrik van Steenwyck. Father and son, the former the more talented, painted for choice little pictures representing the interiors of churches. It is difficult to distinguish the works of the one from those of the other. They are to be found in almost all the galleries of Europe. They generally took Notre-Dame of Antwerp as a model, but they never painted it as it really is. It served them rather as a theme for variations. They sought to render the play of the light that floods the aisles and is dispersed between the columns. Their pictures are generally enlivened with little figures executed by other artists (Fig. 517).

FIG. 509.—PAUL DE VOS. STAG-HUNTING (Brussels, Museum). *(Phot. Hermans.)*

The episcopal principality of Liége gave eighteenth century Belgium some artists of renown, who separated themselves from the Flemish school and came under the influence of the South. Gerard Douffet (1594—1660) who, it is said, worked with Rubens, was the master of Bartholet Flémalle (1614—1675). The latter visited Italy and, on his return to Liége, had a pupil, Gerard de Lairesse (1641—1711), who settled at Amsterdam and there, by his writings as much as by his paintings, set forth the academic style which the reign of Louis XIV. seemed to have definitively established in France (Fig. 518).

The eighteenth century was a period of profound decadence and of long lethargy for the Flemish school of painting. All it has bequeathed us are some pale altarpieces, without invention and without colour, signed by Willem Ignatius Kerricx (Antwerp, 1682—1745), Jacob van Helmont (Brussels, 1683—1726), and Robert van Audenaerde (Ghent, 1663—1743), or some domestic scenes of a sentimental realism, painted by one Pieter

Jacob Horemans (Antwerp, 1700—1776) (Fig. 519). A few portraits by almost unknown painters are the least commonplace works of the time.

Towards the end of the century, a kind of awakening took place in the art world. Andreas Cornelis Lens (Antwerp, 1739 — Brussels, 1822) had studied in Rome and, on his return, constituted himself the champion of artistic liberty, demanding that artists should henceforth be released from the obligation of membership in the Guild of St. Luke. He gained his cause; but nevertheless, art did not revive, because Lens used his name and influence to follow the example of his master Balthazar Beschey, and to implant in Flanders the pseudo-classic style which held despotic sway in France (Fig. 520). Willem Jacob Herreyns (Antwerp, 1743—1827) remained more faithful to the old traditions (Fig. 521), as did Pieter Verhaegen (Louvain, 1728 to 1811), who, endowed with a more solid talent, returned resolutely to the style of Rubens and opposed his robust and vivid painting to the pseudo-classic compositions of Lens (Fig. 522). But he preached in the desert, and it was not from him that the regenerating movement was to emanate. Nor was the impulse given by another painter, who gained great fame, and who even

FIG. 510.—JAN FYT.
DEER AND HARES (Berlin, Museum).
(Phot. Berlin Phot. Gesellschaft.)

FIG. 511.—JAN FYT.
THE EAGLES' REPAST (Antwerp, Museum).
(Phot. Hermans.)

proved himself an artist of great merit, both in invention and technically: Balthazar Ommeganck (Antwerp, 1755—1826). Ommeganck followed the example of Hendrik Joseph Antonissen (Antwerp, 1737—1794), but he surpassed him considerably. He painted landscapes with sheep and other animals with great charm, enveloping them in mellow light (Fig. 523). Jean Louis de Marne (Brussels, 1744 — Paris, 1829), a contemporary of Ommeganck, cultivated an art manifestly related to that of the famous painter of sheep. He painted landscapes with animals, views of towns, village fairs, and many episodes of daily life. Like all the decorative painters of his time, he bore Teniers in mind, but he recalls him with much more warmth and vigour than the other artists, in tones as warm and luminous as Ommeganck's and with a humour that foreshadows Madou.

FIG. 512.—ADRIAEN VAN UTRECHT. FRUIT (Stockholm, Museum). *(Phot. Bruckmann.)*

FIG. 513.—PIETER BOEL. THE EAGLES' EYRIE (Frankfort, Museum). *(Phot. Bruckmann.)*

The influence of Rubens, powerful in all the arts, was especially potent in that of engraving. When he returned from Italy, he found in his native country a very active school which managed the burin with unrivalled dexterity, but in a manner entirely opposed to the art of engraving as Rubens conceived it. He did not employ any of these brilliant but minor masters, except one of the members of the Galle family, Cornelis the father (1575—1650),

who was allowed to engrave for him. His son Cornelis (1615—1678) shared this honour. Rubens formed his engravers and their school; he directed their labours. About the year 1620, he instructed Van Dyck to make some drawings after his pictures, to serve as models for his engravers; and often he himself executed the drawings or sketches which his engravers had to interpret. For those who worked in his radius or for him, as some did, he examined proofs and retouched them until he found them satisfactory. As the men he wanted were not to be found at Antwerp, he searched for them in Holland. Some of them worked for him without leaving their native country. Willem Swanenberg, Jacob Matham, and Jan Muller remained in Holland, where they engraved Rubens' works from 1611—1615. Pieter Soutman was the first to come to Antwerp and to work under the master's direction. Lucas Vorsterman (Bommel, 1595—Antwerp, 1675) joined Rubens about 1620, and worked with him until 1623. He is the eldest of the great engravers of the school. Boëtius à Bolswert (Bolswert about 1580—Brussels, 1633) and his brother Scheltius à Bolswert were the last two Dutchmen who came to Belgium to engrave for Rubens. They and Paul

FIG. 514.—WILLEM GABRON. STILL-LIFE (Brunswick, Gallery). *(Phot. Bruckmann.)*

FIG. 515.—JAN DE HEEM. STILL-LIFE (Dresden, Museum). *(Phot. Bruckmann.)*

FIG. 516.—DANIEL SEGHERS.
ST. IGNATIUS (Antwerp, Museum).
(Phot. Hermans.)

Pontius, Hans Witdoeck, Pieter de Jode the Younger, Conrad Lauwers, Cornelis van Caukercke, and Nicolas Ryckmans were the chief interpreters of Rubens and of his school, especially of Anthony van Dyck and Jacob Jordaens. They all worked under the master's direction and in their strong and harmonious plates, splendid in the lights and grandiose in the shadows, they reproduced the broad design and gorgeous colour of the sovereign painter. The most illustrious amongst Flemish wood engravers, Christopher Jegher (Antwerp, 1596 to 1652/3) was also inspired by Rubens and worked largely for him (Fig. 525). Some etchers reproduced his works. Chief among them are Willem Panneels and Theodore van Thulden, both of whom were painters. Among the painters of the school of Rubens, some also distinguished themselves as etchers. Van Dyck, the incomparable portrait-etcher (Fig. 524); the ruder Jordaens; the more sentimental Cornelis Schut; the landscape-painter, Lucas van Uden, the animal painters Pieter Boel and Jan Fyt, and others.

FIG. 517.—PIETER NEEFS.
INTERIOR OF A GOTHIC CHURCH
(Madrid, Prado).
(Phot. Anderson.)

When Antwerp had ceased to be predominant in the art world, the pupils and descendants of these mighty masters, Gerard Edelinck, Nicolas Pitau, Van Schuppen, Cornelis Vermeulen, and Pieter van Schuppen emigrated to Paris and there founded the French school of en-

graving, which gave birth to modern engraving. For more than half a century, the Rubens school had led the way in the world of engraving, and Antwerp had sent forth the masterpieces of its productions throughout the world. During this period the art of tapestry was likewise dominated by Rubens. At the end of the sixteenth century, and in the course of the terrible war which raged for more than twenty years, and had such deplorable consequences, this art and industry, like all others, suffered cruelly. They revived with the return of peace to the land, and when the Archduke Albert and Isabella enjoyed a relatively sovereign power. At Brussels the looms were set going again, although, to tell the truth, that town no longer held undisputed sway in Europe. Everywhere, in Paris, at Lille, in Spain, and in Italy, workshops had been founded; but, still, active work was carried on at Brussels, and the export was considerable. The future of tapestry-making had to depend on the more or less flourishing state of the country. Rubens, overwhelmed with commissions and indefatigable as a worker, supplied the Brussels workshops with four great series: *The History of Decius Mus*, destined for some Genoese merchants; *The Triumphs and Types of the Eucharist*, ordered by the Infanta Isabella for the Convent of the Clares at Madrid (Fig. 528); *The History of the Emperor Constantine*, executed

FIG. 518.
GERARD DE LAIRESSE. JUDITH (Liége, Museum). *(Phot Lévy.)*

FIG. 519.—P. J. HOREMANS. DOMESTIC SCENE (Brunswick, Gallery). *(Phot. Bruckmann.)*

FIG. 520.—A. C. LENS. ARIADNE
(Brussels, Museum). *(Phot. Hermans.)*

for Louis XIII.; and *The History of Achilles* for Charles I. (Fig. 527). Each of these series was reproduced several times.

Rubens brought new life into tapestry manufacture, as he did into every branch of art to which he devoted himself. The models which he supplied were no longer compositions the author of which it would be impossible to determine. They are grandiose poems bearing the unmistakable imprint of the vast genius by whom they were produced. *The Triumphs and Types of the Eucharist* are the most powerful allegories ever created to glorify the mysteries of the Catholic religion; in the *History of Decius Mus* Rubens expressed his enthusiastic admiration for the noble character of the republicans of ancient Rome, giving them the aspect, the arms and costumes, the type and form adopted by the centuries as most characteristic of the heroic people. *The History of Achilles* and *The History of Constantine* are two other heroic epics of the kind that Rubens alone could create. He left the paths followed in the preceding century; he replaced elegance by dramatic interest, facility by exuberant power, and abundance by unity of general effect.

FIG. 521.—HERREYNS.
IT IS FINISHED
(Antwerp, Museum).
(Phot. Hermans.)

He was not the only one of his time and school to furnish cartoons for tapestry-weavers. Jacob Jordaens designed some: a series of proverbs borrowed from his

pictures, a marriage of Louis XIII.; some scenes of rustic life, in collaboration with Jan Fyt; the Sacrifice of Abraham, the Month of March, a concert, and some others. In these works, the artist remains the painter of the middle classes, of the people. He lacks the high distinction which is always the characteristic of Rubens. Deprived of their brilliancy of colour, as the tapestries now appear, they lack the charm of the master's pictures. Other pupils of Rubens — Schut, Sallaert, Van Uden — also worked for the tapestry weavers. The artist who became most popular among them at the end of the seventeenth and in the eighteenth century, was David Teniers.

FIG. 522.—PIETER VERHAEGEN. THE PRESENTATION IN THE TEMPLE (Ghent, Museum). *(Phot. Lévy.)*

He did not himself design for tapestries, but the manufacturers borrowed his subjects. The heroic attitude had ceased to arouse enthusiasm; rustic doings, the life of the peasant and more particularly the pleasures of village life charmed the rich *bourgeoisie* and the owners of sumptuous town mansions. They delighted to see upon their walls the merry-making boors, whose faces and gestures express their hearty enjoyment, as they disport themselves under the trees or in front of the inns that form the background for all this lusty life.

FIG. 523.—OMMEGANCK. LANDSCAPE WITH CATTLE (Brunswick, Gallery). *(Phot. Bruckmann.)*

Brussels still worked

after cartoons by Rubens; Audenarde, which made a speciality of *verdure* (foliage tapestry), wove after Teniers (Fig. 526).

FIG. 524.—VAN DYCK. PORTRAIT OF JUSTUS SUSTERMANS (Etching).

FIG. 525.—CHRISTOPHER JEGHER. THE MARCH OF SILENUS (After Rubens).

The subjects produced in the little town were more modest, and intended to adorn the less sumptuous dwelling-houses.

As the country did not rally from its decline, the art of tapestry-making fell lower and lower, until it died out towards the end of the eighteenth century. In the second half of that century, tapestries were replaced by canvases painted with oil-colours, which covered the walls of the apartments and represented scenes of peasant life. Later still came a general invasion of wall-paper. In our own days, a firm at Tournai, the Brothers Braquenié, tried to revive the old art, and

FIG. 526.—TENIERS. BRINGING IN THE HARVEST (Tapestry). (Brussels, Musée du Cinquantenaire.)

established a manufactory at Mechlin, where a beautiful series, *Les Serments et les Métiers de Bruxelles*, were woven from the designs of the painter Willem Geefs, for the town-hall of the capital.

FIG. 527.—THE DEATH OF ACHILLES (Tapestry after Rubens). (Brussels, Musée du Cinquantenaire.)

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FIG. 528.—THE FALL OF PAGANISM
(Tapestry Cartoon).
(After Rubens.)

FIG. 529.—JOSEPH POELAERT. BRUSSELS, PALAIS DE JUSTICE.
(Phot. Neurdein.)

CHAPTER V

BELGIAN ART IN THE NINETEENTH CENTURY

Architecture. Engraving. Sculpture. Painting.

The end of the eighteenth and the beginning of the nineteenth centuries were black days for Belgium. The country was conquered by the armies of the Republic and held by France until 1815. It not only lost such autonomy as it had retained under Austrian rule, but the comparative prosperity which it still enjoyed was completely destroyed during the troubled years of the Republic and under Napoleon's despotic government. It was hardly the time to think of building public monuments; and private persons suffered too severely to indulge in unnecessary expenditure. When, from 1815 to 1830, the country was united with Holland, it recovered to a certain extent from the evils it had undergone, but not sufficiently to rise again to the degree of prosperity necessary for the building of sumptuous edifices. The rare monuments of that period are the outcome of the academic style which the Empire had brought into favour.

The economic progress which followed the Revolution of 1830 had its influence upon architecture. From the moment that peace and affluence returned, the work of building mansions and churches was resumed. In all these buildings there was scarcely a question of national style in the proper sense of the word. The picturesque style of the Grand' Place of Brussels had been forgotten long since. The Rococo style of the eighteenth century had had its turn. Architects continued to plagiarise the rather inferior productions of nineteenth century France. The Flemish genius was only slightly in evidence in some timid imitations of the national architecture of past ages. Thus, red brick houses, after the models of the old Flemish Renaissance, arose in every part of the country. For the churches, the Romanesque and Gothic styles were evoked. At first these imitations were rather clumsy, and there are many unsuccessful works among these *pastiches*. But, as time passed on, the assimilation became more harmonious, and the more recent buildings bear witness to a deeper study of mediaeval art and to a happier application of its principles. This is the case with the Romanesque churches of Notre-Dame at Schaerbeek by Louis van Overstraeten, and of St. Amand at Antwerp, by Louis Baeckelmans, the Gothic church of St. Georges at Antwerp by Léon Suys,

FIG. 530.—HENRI BEYAERT. FAÇADE OF THE NATIONAL BANK AT ANTWERP. *(Phot. Hermans.)*

FIG. 531.—LÉON SUYS, JUNIOR. BRUSSELS, THE BOURSE. *(Phot. Nels.)*

and some others. At the same time there was a revival of interest in the monuments of past centuries, which were restored and reconstructed at great cost, and also with more respect and knowledge. Among the most successful of these restorations we may mention the guild-halls of the Grand' Place at Brussels by Victor Jamaer (Brussels, 1825—1902), the palace of Margaret of Austria at Mechlin by Léon Blomme, and the Bourse at Antwerp, rebuilt with a double row of galleries by Joseph Schadde (Antwerp, 1818—1894).

In recent years, Belgian architects have shown greater initia-

FIG. 532.—LÉON AND HENRI BLOMME. MUNICIPAL BUILDING AT BORGERHOUT. *(Phot. Hermans.)*

FIG. 533.—J. J. VAN YSENDYCK. MUNICIPAL BUILDING AT SCHAERBECK. *(Phot. Hermans.)*

tive in these fusions or adaptations of ancient styles. Indeed, artists of great merit have acquired well-deserved fame. Alphonse Balat (Cochenée, 1818—Brussels, 1895), who designed the sober but noble classic palace of the Fine Arts at Brussels (1880); Henri Beyaert (Courtrai, 1823—Brussels, 1894), who in his National Bank of Antwerp (Fig. 530) combined a French sixteenth century palace with Flemish turrets of various periods, in a superb *ensemble;* Léon Suys junior (Brussels, 1824—1867), who built the Bourse at Brussels (Fig. 531) in a neo-Greek style with majestic columns and a fine array of sculptures; the brothers Blomme, Léon (Antwerp, 1840) and Henri (Antwerp, 1845) — the authors of the charming municipal building in the Flemish

Renaissance style at Borgerhout, near Antwerp (Fig. 532); and J. J. van Ysendyck (Paris, 1836—Brussels, 1901), who adopted the same style, but on a larger scale, in the beautiful municipal building at Schaerbeek, near Brussels (Fig. 533). Railway stations necessitated the invention of a new style. Beyaert at Tournai and De la Censerie at Antwerp responded to the new requirements. Before them, Schadde had tried a very curious adaptation of the Gothic style for his station at Bruges. But the most colossal modern monument of Belgium, and perhaps of the whole world, is the Palais de Justice at Brussels (1868—1883), a creation of Joseph Polaert (Brussels, 1817—1879), which recalls the gigantic proportions of the Assyrian palaces, with its formidable pillars and columns, its massive cornices and its huge cupola (Fig. 529). By a fusion of forms, borrowed from many periods and styles, but combined and welded with an astonishing power and the picturesque audacity proper to the Flemish genius, this monument has the authority of a national manifestation. With this building Belgium has symbolized her entrance into a new life of beneficent civilization and fruitful artistic production. In spite of all this progress, in Belgium as, indeed, elsewhere, a new and original style was slow in coming.

FIG. 534.—HENRI VAN DE VELDE. MODERN VILLA. *(Phot. Held.)*

FIG. 535.—HENRI VAN DE VELDE. MODERN INTERIOR. *(Phot. Held.)*

The Romanesque, Gothic, and Renaissance work was imitative; and no new architectural forms were created. Certain artists became impatient of this impotence; they aspired to overcome it, and threw themselves ardently into the task. They began by declaring war upon the slavish imitation of the earlier styles: no more Greek and Roman orders, no more Romanesque columns, no more material disguised under lying stucco! The building should reveal, at the first glance, its real purpose, the stones their true nature: the end aimed at should be directly and simply pursued.

FIG. 536.—VICTOR HORTA. DETAIL OF THE FAÇADE OF THE HÔTEL AUBECQ (550, Avenue Louise, Brussels).

FIG. 537.—J. HOFMAN. MODERN HOUSES (Avenue Gogels, Antwerp).

This was the death of tradition and of pretence; it was also the merciless condemnation of fancy, of personal invention, and consequently, of all style and, one may say, of all art. Yet this radical simplification did not exclude all beauty. There may be elegance in the disposition of the interesting and novel lines that respond to structural exigencies; and there may be a more or less happy taste in the choice of the logical forms of a building. The natural materials may form a more or less harmonious whole; and sober ornamentation has never been repudiated by the reformers. From the beginning, they had recourse to symbolic lines, breaking the monotony of their cold, plain surfaces by dreamy curves. Personal taste and freedom

of invention came necessarily into play, without constituting a definite style adopted by a whole school. The British had set the example, but had scarcely succeeded; the Germans were no happier. The Belgians tried in their turn with better results. They did not go to the extreme of uncompromising revolution, but stopped short at moderate reform, retaining the old forms which were justified by nature and reason, and avoiding all that was trite and unmeaning. Henri van de Velde (born at Antwerp in 1863), who began as a painter, then became an architect, and is now director of the arts and crafts school at Weimar, was one of the most influential apostles of the new tendency, both by his writings and his artistic work (Fig. 534). He extended the rational reform to furniture and household utensils, rejecting traditional forms and ornaments, and replacing them by a supple *ensemble* and lines of detail corresponding to the use for which the objects are intended (Fig. 535). The late M. Hankar and his pupil M. Horta, two Brussels architects, distinguished themselves among the adepts of the reform and erected in the capital many buildings remarkable alike for originality and elegance (Figs. 536, 538). Some Antwerp architects, among others M. J. Hofman, followed on the same path (Fig. 537). It cannot be said that a new style has been created on

FIG. 538.—VICTOR HORTA. DINING-ROOM IN M. ARMAND SOLVAY'S HOUSE (244, Avenue Louise, Brussels).

FIG. 539.—GUILLAUME GEEFS. "LOVE, WHEN THOU HOLDEST US!" *(Phot. Deloeul.)*

FIG. 540.—JACQUES DUCAJU. THE FALL OF BABYLON (Brussels, Museum). *(Phot. Deloeul.)*

clearly determined lines, and accepted by the majority; but a school has been formed, and is still spreading, which has swept away the abuses of a former age, and cleared the way for reforms by which the future will benefit.

The creation of an independent Belgium inaugurated an exceptionally flourishing era for sculpture. This era comprises two periods: the first extends from 1830—1880; whilst the second comprises the last twenty years of the nineteenth century. At the beginning of the first, the brothers Geefs greatly distinguished themselves. There were no fewer than six of them, all sculptors. The most gifted was the eldest brother, Guillaume Geefs (Fig. 539), born at Antwerp in 1805, died at Brussels in 1883. He had settled in Brussels in 1833; in 1836 he produced one of his masterpieces, the statue of General Béliard. In the following year he carved the tomb of Count Frédéric de Mérode for Ste. Gudule. He afterwards executed many of the statues with which the new kingdom adorned its public squares in honour of the great men of the fatherland: Rubens, at Antwerp; Grétry, at Liége; Leopold I. on the column of the Congress at Brussels. Besides these, he has left tombs for churches and cemeteries, pulpits, groups, and innumerable statues and busts. He tempered academic stiffness by his flexibility; without being over-bold, he produced natural movement. Yet, he remains, like all the artists of this group, a classicist. These sculptors knew their craft; they had a taste for beautiful forms, but their art was ingenious rather than deeply felt. His brother Joseph Geefs (Antwerp,

FIG. 541.—PAUL DE VIGNE. IMMORTALITY (Brussels, Museum). *(Phot. Deloeul.)*

1808—1885), though less original, was nevertheless a strong, conscientious, and prolific artist: his works are to be reckoned by hundreds. The most remarkable of all is the monument of Leopold I. at Antwerp. Louis-Eugène Simonis (Liége, 1810—Brussels, 1882), the author of the equestrian statue of Godfrey de Bouillon (Fig. 542) at Brussels (1848) and of many other meritorious works, has a large and dramatic style, and his handling is energetic. Pierre de Vigne (Ghent, 1812—1877), to whom we owe the Jacob van Artevelde monument in the Marché du Vendredi at Ghent; Charles Auguste Fraikin (Herenthals, 1817—Brussels, 1893), the sculptor of the tomb of Queen Marie-Louise at Ostend, and of the group of Counts Egmont and Hoorn at Brussels; and Joseph Jacques Ducaju (Antwerp, 1823—1891), the creator of the *Fall of Babylon* (Fig. 540) at the Brussels Museum, and of the Leys monument at Antwerp, take rank among the most important masters of the sculpture of this period.

FIG. 542.—LOUIS EUGÈNE SIMONIS. EQUESTRIAN STATUE OF GODFREY DE BOUILLON (Brussels). *(Phot. Nels.)*

FIG. 543. CH. VAN DER STAPPEN. THE MAN WITH THE SWORD (Brussels, Museum). *(Phot. Deloeul.)*

The new Belgian school of sculpture rises far above the old school. Without breaking with the past, it has shown youthful vigour and has introduced innovations with successful boldness. Generally speaking, it is composed of personalities who have a high conception of art, who have studied it fervently and conscientiously, and who have endeavoured to rise to a personal conviction. The result is, as is the case with painting, a great variety of talents, tendencies, and manifestations. But what all these recent sculptors have in common, is a deeper knowledge of human nature, a more

intimate and at the same time more intense sense of life, now tender, now virile, now emotional and dreamy, and now frank and passionate.

FIG. 544.—JULIEN DILLENS. JUSTICE (Palais de Justice, Brussels). *(Phot. Deloeul.)*

At the head of those who put most poetry into their art, we must place Paul de Vigne (Ghent, 1843—Brussels, 1901). He studied for many years in Italy, where he was especially influenced by the works of Donatello; but he was no less impressed by the modern French school. He was a gentle character, fascinated by the elegant lines of the human body; an interpreter of noble and exquisite emotions, who gave irreproachable forms to his harmonious creations, and adorned them with a purity and moral grace difficult to explain in words. But this tenderness did not prevent him from being carried away at times by an epic fervour. His *Poverella* of the Brussels Museum expresses his dreamy tenderness; his *Immortality* of the same Museum (Fig. 541) translates his love of rhythmic lines; his *Triumph of Art* on the façade of the Palace of Fine Arts at Brussels testifies to his noble idealistic faith, and his *Breydel and De Coninck* in the Grand Marché at Bruges to his dramatic heroism.

FIG. 545.—GUILLAUME DE GROOT. LABOUR (Brussels, Museum). *(Phot. Deloeul.)*

Charles van der Stappen (Brussels, 1843—1910) devoted himself likewise to the rendering of the various aspects of nature and of human feelings, and skilfully adapted his style to the character of his subjects. *The Man with the Sword* (Fig. 543) of the Brussels Museum shows faultless forms and an attitude worthy of Greek art, with more vigour, more muscularity, and more original

daring than De Vigne commands. His *Death of Ompdrailles* awakens strong emotion by the display of superhuman strength and is full of tragic eloquence.

Julien Dillens (Antwerp, 1849—Brussels, 1904) belongs to the same group. Sometimes he remains under the spell of Italian statuary; at other times, especially in his funerary figures, he translates sweet emotions in caressing lines; occasionally he tries his skill in a loftier flight, in monumental groups, as in his *Justice* (Fig. 544) of the Palais de Justice at Brussels.

The realists, or rather the glorifiers of manual labour, form another group of sculptors. Cathier (Charleville, 1830—Brussels, 1892) had already personified Labour in a group of workmen at the foot of the Cockerill monument at Brussels (1872). Guillaume de Groot (Brussels, 1839) also symbolised manual toil in a truly powerful figure in the Brussels Museum (Fig. 545). Here the rude worker, the humble journeyman, is raised to the proportions of an epic figure: the Fourth Estate, which is about to gain so formidable a social influence, is henceforth to occupy a dominating position in art. Constantin Meunier was the oldest of the sculptors of this young school (Brussels, 1831—1904); he was also the most original and the most vigorous. We have mentioned him after DeGroot, because, after having made his début as a sculptor he devoted himself entirely to painting, and only returned to sculpture after a defection of twenty-five years. It was not until 1885 that he again took up his chisel

FIG. 546.—CONSTANTIN MEUNIER. THE SOWER (Botanical Gardens, Brussels). *(Phot. Deloeul.)*

FIG. 547.—CONSTANTIN MEUNIER. THE SMITH (Brussels, Museum). *(Phot. Deloeul).*

FIG. 548.—JEF LAMBEAUX. THE KISS (Antwerp, Museum). *(Phot. Hermans.)*

and his modelling tools. But this tardy return was marvellously fruitful and glorious. In a short time Meunier rose far above all others. He was *par excellence* the sculptor of the workman: first of the Hainault coal-miner, then of the worker of all trades and countries. He felt and expressed the beauty of laborious and useful toil, that of the peasant sowing seed (Fig. 546) and that of the smith hammering iron (Fig. 547). He finally arrived at investing his models with truly classic beauty. They became the heroes of a grand drama, now commanding the flames of tall furnaces and measuring their strength with the most terrible of the elements, now cutting the corn and tying it in sheaves, defying the almost equally murderous heat of the sun. And such is Meunier's conviction and mastery, that a statuette by him is as moving as a monumental group.

FIG. 549.
JEF LAMBEAUX.
THE FONTAINE DE BRABON.
(Grand' Place, Antwerp).
(Phot. Hermans.)

Another member of this group of realists is Jef Lambeaux (Antwerp, 1859—Brussels, 1908). He does not sing the praise of work; he is the panegyrist of the violent passions, of athletic deeds, of frenzied pleasure, of the fruitful woman. Having freed himself from all classic and academic rules, he seems to be heir to the great Jordaens' plastic sensuality. He is a colourist in sculpture, as the other was in painting; but he far surpasses his ancestor in versatility, in impetuousness of movement, and even, improbable though it may appear, in sensuousness of form.

The Kiss (Fig. 548) of the Antwerp Museum is his most delicate creation; his *Wrestlers* of the Brussels Museum, one of his most impetuous and inspired groups; the *Fontaine de Brabon* (Fig. 549), in the Grand' Place of Antwerp, the most perfect of his works; his *Human Passions*, in the Parc du Cinquantenaire at Brussels, is a daring, original, but unequal and disputable work. For the rest, Lambeaux is not inferior to Meunier; but in order to obtain energy of movement and power, he sacrificed the qualities of balance and simplicity more ruthlessly. — Thomas Vinçotte (Antwerp, 1850) must be admired for the intense and penetrating truth which he puts into his work. His *Giotto*, a work of his youth (Brussels Museum), expresses the grace of adolescence in all its touching tenderness; his monumental works — *The Tamer* (Avenue Emile de Mot, Brussels), the pediments of the Brussels and Antwerp Museums, and that of the Royal Palace at Brussels (Fig. 550) — produce an impression of power subordinated to the exigencies of a strong and refined technique. His sculpture creates an illusion of healthy and serene life; he renounces the compact or massive forms of his predecessors; he seems to knead the marble until it becomes fluid. His portraits are among his best works; that of Leopold II. (Fig. 551), among others, bears witness to the breadth and flexibility of his technique.

FIG. 550.—THOMAS VINÇOTTE. PEDIMENT OF THE ROYAL PALACE (Brussels).

FIG. 551.—THOMAS VINÇOTTE. BUST OF LEOPOLD II. (Brussels, Museum). *(Phot. Becker.)*

Count Jacques de Lalaing, who gained recognition as a vigorous

painter, has also made himself known as a great sculptor: his monument to the British officers who fell at Waterloo, and his *Fighting Horsemen* (Fig. 552) (Avenue Louise, Brussels), are works of real dramatic power.

FIG. 552.—COUNT JACQUES DE LALAING. FIGHTING HORSEMEN (Avenue Louise, Brussels). *(Phot. Deloeul.)*

A good many sculptors of the second half of last century acquired a well-deserved reputation, notably: Desenfans (Genappe, 1845), Isidore de Rudder (Brussels, 1855) (Fig. 553), Pierre Braecke (Nieuport, 1859) (Fig. 555), and Jules Lagae (Roulers, 1862) (Fig. 554).

Many of the recent Belgian artists are remarkable animal-sculptors. Vinçotte and de Lalaing delight in representing powerful chargers. Léon Mignon (Liége, 1847—Brussels, 1898) prefers the horse and the ox used for work in the fields. One of the most recent sculptors, Josué Dupon (Ichteghem, 1864) models animals for their own sake, as, for instance, in his groups for the Zoological Gardens at Antwerp. An important political event exercised a very real influence upon Belgian sculpture. The annexation of the Congo has made Antwerp one of the chief ivory markets of Europe. The importation of the precious material led many artists to use it for the carving of exquisite statuettes. Julien Dillens, Charles Samuel, Charles van der Stappen, Josué Dupon (Fig. 556), Alphonse van Beurden (Antwerp, 1854) have distinguished themselves in this speciality.

FIG. 553.—DE RUDDER. THE NEST (Antwerp, Museum). *(Phot. Hermans.)*

At the beginning of the nineteenth century, Louis David, the head of the young school of painting, soon gained the

admiration of Flanders and cast his spell over the country. Joseph Suvée (Brussels, 1743—Rome, 1807) hurried to Paris to enlist in the new Roman legion. Mathieu van Brée (Antwerp, 1773—1839) also went to Paris in 1796 in order to study his craft with Vincent. Returning to Antwerp in 1800, he professed and propagated David's principles. He became professor (1804), and afterwards director (1827), of the Academy of his native town. In other Belgian cities, his example was followed by Odevaere (Bruges, 1878—Brussels, 1830), Van Hanselaere (Ghent, 1786—1862), and François Joseph Navez (Charleroi, 1787—Brussels, 1869), all of whom were pupils of David. This pseudo-classic style gave the death-blow to the old Flemish School. The prosaic realism of the eighteenth

FIG. 554.—JULES LAGAE. MOTHER AND CHILD (Brussels, Museum). *(Phot. Deloeul.)*

FIG. 555.—P. BRAECKE. FORGIVEN (Brussels, Mus.). *(Phot. Berlin Phot. Gesellsch.)*

FIG. 556.—JOSUÉ DUPON. THE PEARL (IVORY). (Max Rooses Collection).

FIG. 557.—F. J. NAVEZ.
THE MADONNA (Antwerp, Museum).
(Phot. Deloeul.)

century, was superseded by the cult of Greek and Roman heroes. The revolution was radical and universal, but it was the work of the foreigner. The Belgian artist's ambition now was to draw from classic models, to devote vast canvases to the glorification of great patriotic deeds, or to fall back upon mythology for charming compositions. Drawing was the primary consideration; colour became an accessory; living truth and unvarnished reality were sacrificed to beauty of form. It was in this spirit that Van Brée painted large canvases such as *The Arrival of Napoleon I. at Antwerp*, a work of unquestionable grandeur.

The most deserving of David's pupils was Navez. He had studied in Paris under that dictator of painting; and *The Dream of Athaliah* (1830), in the Brussels Museum, bears witness to the devotion with which he had assimilated his master's style. His *Madonna* (1848), of the Museum at Antwerp (Fig. 557), further reveals the influence of the famous Italian masters. The Virgin's eyes, dreamy and full of tenderness, and the beautifully rounded forms of the Infant Christ, recall Raphael's masterpieces. Navez is at his best as a portrait-painter. His portrait of himself (1826) and the Hemptinne family group (1816), both in the Brussels Museum (Fig. 558), are works which, in spite of a certain

FIG. 558.—F. J. NAVEZ.
PORTRAIT GROUP OF THE HEMPTINNE FAMILY (Brussels, Museum).
(Phot. Hermans.)

coldness, are irreproachable in style. Navez was not the only painter for whom Paris was not all-sufficient, and who undertook journeys to the South. At the age of forty-eight, Van Brée had made the pilgrimage to Rome; Paelinck (Ghent, 1781—Brussels, 1839) had visited the eternal city in his youth; Maes Canini (Ghent, 1798—Rome, 1856) spent the best part of his life beyond the Alps.

FIG. 559.—GUSTAVE WAPPERS. THE SEPTEMBER DAYS OF 1830 IN THE GRAND' PLACE AT BRUSSELS (Brussels, Museum). *(Phot. Hermans.)*

After David's death at Brussels in 1825, his influence upon the Belgian school soon began to diminish, and indeed, to disappear. Towards 1830, everybody had wearied of his petrified neo-classicism. There was a general striving for greater freedom, for greater truth in the interpretation of life. In France, Romanticism revolutionised painting as well as literature. It responded to new needs. Belgium was eager to join the new movement. Here, as in France, the flames of a political revolution which broke out in 1830 were smouldering. Gustave Wappers (Antwerp, 1803–Paris, 1874) was the standard-bearer of the artistic revolution. In 1830 he exhibited a historical picture, *The Sacrifice of the Burgomaster of Leyden*, in which the new tendency was clearly and vigorously proclaimed. In 1833 he painted his vast composition, *The*

FIG. 560.—ERNEST SLINGENEYER. THE BATTLE OF LEPANTO (Brussels, Museum). *(Phot. Hermans.)*

September Days of 1830 in the Grand' Place of Brussels (Fig. 559), an apotheosis of the Belgian revolution. The canvas does not represent any specific episode; it combines some half a dozen, centred in one place and inspired by the same spirit: an enthusiastic love for the new fatherland. True, there is a certain exaggeration in all these manifestations; the groups are somewhat theatrical, but the bodies quiver and the souls are aflame; the colour is still cold, but it is brilliant and vibrating. A fresh life has passed into art; the work not only glorifies a political revolution, but inaugurates an artistic revolution. Pupils streamed into Wappers' studio, and soon the romantic school had conquered the whole country. It was the golden age for vast patriotic compositions. In 1837 Henri de Caisne (Brussels, 1799—1852) completed his *Belgium crowning her famous Children* (Brussels Museum). In 1841 Louis Gallait (Tournai, 1810—Brussels, 1887) executed his *Abdication of Charles V.* (Brussels Museum), a composition of more obvious significance. In 1838, Nicaise de Keyser (Santvliet, 1813—Antwerp, 1887) had painted *The Battle of Woeringen* (Brussels Museum), one of the finest feats of arms in Flemish history, but here the belligerents gaze sentimentally

FIG. 561.—DE KEYSER. BULL FIGHT (BRAVO TORO) (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 562.—GALLAIT. THE DECAPITATED (Antwerp and Tournai Museums). *(Phot. Hermans.)*

heavenwards, and the soft and greasy technique is quite in harmony with the conception. In 1848, Ernest Slingeneyer (Loochristy, 1820—Brussels, 1894), the youngest of this legion of historical painters, had depicted *The Battle of Lepanto* (Fig. 560; Brussels Museum), one of the most praiseworthy of these enormous canvases.

Apart from these patriotic compositions, some painters of 1830 gained a more solid reputation with less ambitious works. De Keyser, who had succeeded Wappers as director of the Antwerp Academy, remained all his life a painter of sensitive souls and languishing forms. His *Bull Fight* (Fig. 561; 1881, Antwerp Museum), a picture of his last years, is among his more solid works. His somewhat sentimental art made it inevitable that he should become the favourite portrait-painter of society women. Gallait far surpassed him. He was a Romanticist in search of pathetic episodes borrowed from history or from ordinary life; moreover, he had a strong sense of theatrical effect, as is proved by *The Decapitated* (Fig. 562) of the Antwerp and Tournai Museums. He was also a remarkable portrait painter (Fig. 563).

FIG. 563.—LOUIS GALLAIT. PORTRAIT OF MME. GALLAIT (Brussels, Museum). *(Phot. Hermans.)*

FIG. 564.—ANT. WIERTZ. PATROCLUS (Brussels, Wiertz Museum). *(Phot. Hermans.)*

A contemporary of these artists, Antoine Wiertz (Dinant, 1806—Brussels, 1865), was bent upon surpassing them and struck

FIG. 565.—MADOU.
INTERIOR WITH FIGURES (Brussels, Museum).
(Phot. Hermans.)

out a new path: he treated showy actions in the heroic manner, and, moreover, he was deeply interested in the social problems with which his period was already concerned. From the moment of his appearance, he was hailed as a genius by the masses; and he himself took no less exalted a view of his own importance. He began with Homeric subjects, such as his *Patroclus* (Fig. 564), composed in the manner of Rubens. Afterwards he wandered away into all manner of philosophical lucubrations, worked out with laboured subtlety; and his former fame soon became a reputation for eccentricity and charlatanism.

FIG. 566.—DYCKMANS.
THE BLIND MAN (Antwerp, Museum).
(Phot. Hermans.)

After this formidable outburst of epic passion, and, indeed, at the height of this debauch of "high art", the old Flemish heartiness strove to assert itself anew. A belated descendant of the old "little masters" happened to attempt some scenes of everyday life. Ferdinand de Braekeleer (Antwerp, 1792—1883) had also in his youth attacked large historical compositions; but he felt more and more attracted by the amusing pictures which he remembered to have seen in his school-days and during his childhood in his father's house. This phase of his work at one time enjoyed a great vogue, although

the life it renders is as factitious, inflated, and colourless as his pictures of ambitious subjects. Far above him, and, indeed, above all the genre-painters of his time, was Jean Baptiste Madou (Brussels, 1796—1877). He lavished a fund of reckless wit on the invention of piquant anecdotes, and, what is more, this liveliness is expressed in the quality of his painting (Fig. 565). Subsequently, the Belgian painters became more refined in their manner, approximating to the Dutch "little masters"; but the drawing of their figures became slighter and slighter, whilst their painting rivalled enamel and porcelain in smoothness. Joseph Dyckmans' (Lierre, 1811—Antwerp, 1888) *Blind Man* (Antwerp Museum; Victoria and Albert Museum, London; Fig. 566) is one of the most famous examples of this subtilised art, which shows an irritating tendency to substitute the methods of the miniaturist for those of the painter. Other artists were attracted by the elegance and modernity of Paris, whither they went to settle permanently, making themselves the interpreters of all the refinements of cosmopolitan life. Such are Jan van Beers (Antwerp 1852; Fig. 567) and Alfred Stevens (Brussels, 1823—Paris, 1906) who was unquestionably the greatest of these virtuosi. He could seize feminine charm and interpret it with the most exquisite

FIG. 567.—JAN VAN BEERS. SARAH BERNHARDT (Brussels, Museum). *(Phot. Hermans.)*

FIG. 568.—ALFRED STEVENS. MATERNAL BLISS (Brussels, Museum). *(Phot. Hermans.)*

sensitiveness. This accredited herald of Parisian elegance not only understood how to evoke the somewhat perverse coquetry of his seductive models; he could paint the society woman as mother, and show her giving the breast to her child (Fig. 568). But his predilections led him back to the eternal feminine, to the "Parisian Sphinx", as he has called one of his masterly canvases. And he interprets all this luxury and the secret suffering hidden beneath it (Fig. 569) with a richness of colour, a breadth of handling, a wealth of tones, of light, and of gradations, that make this voluntary exile a far more genuinely Flemish painter than the manufacturers of cumbersome patriotic scenes of the preceding generation.

FIG. 569.—ALFRED STEVENS. DESPAIR (Antwerp, Museum). *(Phot. Hermans.)*

About 1850 the academic school was already in its decline, but its tradition has been upheld down to our own days by such artists as Joseph Stallaert (1825—1903; Fig. 570) and Eugène Smits (1826).

An artist of genius appeared in time to save "high art" from degenerating into mediocre repetitions. Henri Leys (Antwerp, 1815—1869) followed first in the footsteps of his master, Ferdinand de Braekeleer. But his second manner (1845—1853) reveals an artist impressed by the radiant splendour and the dazzling colour of Rembrandt and of the Dutch "little masters". He freshened and heightened his palette, and flooded his canvases with glowing light. His *Re-establish-*

FIG. 570.—J. STALLAERT. DEATH OF DIDO (Brussels, Museum). *(Phot. Hermans.)*

ment of Catholic Worship in the sixteenth Century (1845), in the Brussels Museum, may be quoted as an example. Leys had always felt drawn towards the important events of Belgian national history, and especially towards those of the sixteenth century. He began by treating them in the romantic style of his immediate predecessors, but subsequently adopted an entirely different manner. After having studied the German masters of the sixteenth century, Leys once more modified his manner. Both in temperament and in tone he became more sedate; his colour was smoother, and his illumination quieter. He brought out the poetry in an infinite variety of beings and objects. He observed his personages in their slightest traits; he placed them in the atmosphere and in the setting of their times, between decaying walls, on pavements worn by the footsteps of many generations. He returned to the conscientiousness of the primitives, and the pure and mellow colours of the elder Breughel. In this spirit and in this manner, he decorated, towards the end of his life, the walls of his own dining-room, and those of the great reception room in the Antwerp town-hall, with frescoes. These last compositions, which he also executed on a smaller scale in oils (Brussels Museum), are

FIG. 571.—HENRI LEYS. MARGARET OF PARMA GIVING BACK TO THE MAGISTRATES THE KEYS OF THE CITY OF ANTWERP (Brussels, Museum).
(Phot. Hermans.)

FIG. 572.—HENRI LEYS.
THE BIRD-CATCHER (Antwerp, Museum).
(Phot. Hermans.)

masterpieces. They illustrate the charters and the privileges enjoyed in olden days by his native city. Brilliant and triumphant on canvas, and of a more peaceful and reposeful majesty on the walls, these compositions are monumental creations by a great master of the art of painting (Figs. 571, 572).

FIG. 573.—JOSEPH LIES.
THE ENEMY APPROACHES (Antwerp, Museum).
(Phot. Hermans.)

Leys trained some pupils, the first of whom was Joseph Lies (Antwerp, 1831—1865) who worked with him, but who differs noticeably from his master. He was a highly cultured philosophic spirit, whose conceptions and imitations are frequently reflected in his works (Fig. 573). In style and technique, Henri de Braekeleer (Antwerp, 1840—1888), another pupil of Leys, is much nearer to his master. He eschews philosophy and erudition. He is a painter pure and simple, but an excellent painter who knows how to render everything he sees. He makes no distinction between noble and common motives in nature; and he discovers wonderful effects where others would see nothing of interest. Take his *Wine-shop* (Fig. 574) in the Antwerp Museum: the most prosaic interior, ordinary walls, common furniture. And with such material our artist creates a charming work. He uses the rays of the sun to harmonise and to glorify the dingy colours and to give an adorable patina to all

FIG. 574.—H. DE BRAEKELEER. THE WINE-SHOP
(Antwerp, Museum). *(Phot. Hermans.)*

objects. De Braekeleer painted the workman at his task (Fig. 575), an old man in his ancient room, or even an empty room, just for love of the stamped leather with which it is hung, or admiration of the utensils with which the table is furnished; or simply, like Peter de Hooghe, because the sun was touching it all with its magic.

FIG. 575.—H. DE BRAEKELEER. THE PRINTER OF ENGRAVINGS (Antwerp, Museum). *(Phot. Hermans.)*

A whole phalanx of young artists, who had not had Leys as master, marched in his footsteps, finding in conscientious historical reconstructions their opportunity for placing characteristic figures, for draping or crumpling precious stuffs, and for making picturesque accessories glitter in the light. But, though they may claim descent from Leys, they are much nearer to Gallait and De Keyser, whose timid and pleasing art they found it easier to assimilate. All these painters show great skill of hand and cultured minds; they tell their stories with taste and elegance, and without affectation, but they lack the creative

FIG. 576.—JUL. DE VRIENDT. THE CHRISTMAS CAROL (Brussels, Museum). *(Phot. Hermans.)*

power of their illustrious predecessor. Among these epigoni we find: Ferdinand Pauwels (Antwerp, 1830— Dresden, 1904), Pierre van der Ouderaa (Antwerp, 1841), Julien de Vriendt (Ghent, 1842) and Albert de Vriendt, brothers in art as in blood; Charles Ooms (1845—1900), Willem Geets (Mechlin, 1834), Pierre Verhaert (Antwerp, 1852—1907), and Gustave van Aise (Ghent, 1854—Brussels, 1902).

FIG. 577.—ALB. DE VRIENDT. THE EXCOMMUNICATION OF BOUCHARD D'AVESNES (Brussels, Museum). *(Phot. Hermans.)*

Several of the artists of the Antwerp School visited the Holy Land and brought back from their travels studies which enabled them to paint scriptural subjects with appropriate types and costumes, under a sky and in a setting of truly Oriental character. This was done by the brothers de Vriendt, by Van der Ouderaa, and by Ooms (Figs. 576, 577, 578 and 579).

FIG. 578.—PIERRE VAN DER OUDERAA. THE RETURN OF THE HOLY WOMEN (Antwerp, Museum). *(Phot. Hermans.)*

Another Antwerp master of great merit, Charles Verlat (Antwerp, 1825—1890) lived in the Holy Land for two years. He painted subjects from the Bible: *Vox Populi* (The Triumph of Barabbas), *Vox Dei* (Fig. 581; The Triumph of Christ), and also pictures of the daily life of Syria. In his interpretations of the New Testament, as in his comments on modern life, he shows men and women as he had seen them and in the setting in which he had come in contact with them. Like all the preceding historical painters, Verlat

did not confine himself to one kind of subject: his production was more varied and more prolific than theirs. He painted pictures of everyday life, portraits — in a word, everything that he was asked to paint, but above all, animals. The *Defence of the Herd* (Fig. 582) in the Antwerp Museum is his masterpiece (1878). The fury with which the buffalo crushes the lion under his weight, and the lion's despairing effort to free himself, are rendered with striking grandeur and power.

FIG. 579.—CH. OOMS. THE FORBIDDEN BOOK (Brussels, Museum). *(Phot. Hermans.)*

In all that Antwerp has given us, there is a manifest reverence for the glorious past of the city. After 1830, Brussels competed for predominance with the chief centre of Flemish art. Brussels was in more direct and more continuous relation with Paris: the French influence was more manifest, and the intellect of the capital proved itself more lively and impressionable. One of the first to show this disposition was Jean Portaels (Vilvorde, 1818—Brussels, 1895). His frequent travels and sojourns abroad made him a cosmopolitan painter, who was sensitive to exotic curiosities and attracted by feminine charm, but a dull and commonplace colourist, as may be noted in his *Box at the Opera in Budapest* (Fig. 583).

FIG. 580.—CLUYSENAER. THE EMPEROR HENRY IV. AT CANOSSA (Brussels, Museum). *(Phot. Lévy.)*

We have still to speak of the young school; but it is difficult, nay impossible, at this juncture to formulate a general judgment upon its

FIG. 581.—CHARLES VERLAT. VOX DEI (Antwerp, Museum). *(Phot. Hermans.)*

tendencies, for what distinguishes it is just the absence of any common programme. Every artist, beginning with Portaels' pupils, follows his own bent, and there are as many different tendencies as there are artists of merit. Their master thus contributed towards the development of that modern individualism which is favourable to originality, but at the same time fosters anarchy. Will Time bring the balance and calm necessary to allow us to fix the general character of contemporary art? It is possible. For the moment, the generally adopted principle is to follow nobody, and to express in paint images of reality rather than dreams or ideas.

Among the protagonists of the young generation, the foremost was Alfred Cluysenaer (Brussels 1837—1902), an artist of temperament and lofty vision, who invests history with real majesty in his *Emperor Henry IV. at Canossa* (Fig. 580), in the Brussels Museum (1878). Émile Wauters (Brussels, 1846) is another fine artist. He is distinguished by the richness of his invention and by a thrilling interpretation of life, as for instance in his *Madness of Hugo van der Goes* (Fig. 584), in the Brussels Museum (1872), one of the masterpieces of the modern Belgian school. He has proved himself a perfect draughtsman in the sketches he brought back from the East. He is one of the most famous portrait-painters in Europe, combining a penetrating

FIG. 582.—VERLAT. THE DEFENCE OF THE HERD (Antwerp, Museum). *(Phot. Hermans.)*

power of observation with a masterly technique. Indeed, portrait-painters abound in these days. We have already mentioned Navez, Gallait, Nicaise de Keyser, and Jan van Beers, whose portraits are wrought like jewels. To this list we now add Charles Ooms, a pupil of De Keyser; Count Jacques de Lalaing (Fig. 585) who, in his *Prehistoric Hunter* (Brussels Museum) also commands respect as a painter of heroic figures and of gigantic animals full of savage grandeur. The most admirable of them all was Liévin de Winne (Ghent, 1821—Brussels, 1880). In his chief works he is a worthy descendant, we might even say the direct heir, of the famous seventeenth century masters, although he does not imitate them in any way. His noble simplicity, his rich and supple technique, and his touch, the rare elegance of which is to be noted, for instance, in his portrait of Leopold I. at the Brussels Museum (Fig. 586), give his work a character of impeccable maturity.

FIG. 583.—PORTAELS.
A BOX AT THE OPERA IN BUDAPEST
(Brussels, Museum). *(Phot. Hermans.)*

The painters of daily life, who are still more numerous, are frequently represented in the Belgian museums in the most creditable fashion. They are: Alexandre Marckelbach (Antwerp, 1824—Brussels, 1906), whom the customs of the old Rhetoricians inspired in a group akin to a picture by Jan Steen; André Hennebicq (Tournai, 1836—Brussels, 1904), who brought back from the

FIG. 584.—ÉMILE WAUTERS.
THE MADNESS OF HUGO VAN DER GOES
(Brussels, Museum). *(Phot. Hermans.)*

Roman Campagna a souvenir of such grand simplicity, that it is perhaps the finest work suggested to a Flemish painter by transalpine countries; and Charles Hermans (Brussels, 1839), who invests an anecdote with the dignity of grand painting in his famous canvas *At Dawn* (Fig. 587) in the Brussels Museum.

Among the artists who were particulary, and even exclusively preoccupied with painting for painting's sake, we must notice Louis Dubois (Brussels, 1830—1881), who treated still life and animate nature — animals, portraits and landscape — with the same strong impasto, and Edouard Agneessens (Brussels, 1842—1885), whose technique was as solid as that of Dubois, and who painted among other things, some portraits remarkable for their powerful colour.

FIG. 585.
COUNT JACQUES DE LALAING.
PORTRAIT OF A PRIEST.

During the first fifty years that followed the revival of the Flemish school, religious painting was a little neglected. Yet, we must record the attempt made by Guffens (Hasselt, 1823—Brussels, 1901) and Sweerts (Antwerp, 1820—Prague, 1879) to introduce in Belgium the mural painting which the Nazarene had restored to honour among the Germans. Their works are meritorious *pastiches*, but pictures without life. Nevertheless, mural painting re-appeared in Belgium, thanks to their initiative. The State and the towns encouraged it as far as their resources would permit. Victor Lagye was commissioned to decorate the Salle du Mariage in the Town Hall of Antwerp; De Keyser, the vestibule of the Museum; Charles Ooms and Pierre van der Ouderaa, the Palais de Justice; Ferdinand Pauwels and Delbeke (1828—1891), the Halles at Ypres; and the brothers de Vriendt, the Salle des Fêtes of the Hôtel de Ville at Bruges. At Antwerp, on the initiative of François van Kuyck, the alderman in charge of the Fine Arts department, Edgar Farasyn (Antwerp, 1858), Pierre Verhaert (Antwerp, 1852—1908), De Jans (Saint-André-les-Bruges, 1855), Charles Boom (Hoogstraten, 1858) and

H. Houben (Antwerp, 1858), were entrusted with the decoration of the town hall; Charles Mertens (Antwerp, 1865) received the commission for the ceiling of the grand hall of the Flemish Opera house; and a number of schools were decorated by young artists.

Two of the primitive branches of Flemish art bore more precious and more significant fruit. We have already mentioned the animal-painter, Charles Verlat. After 1830, Eugène Verboeckhoven (Warneton, 1799—Brussels, 1881) painted wild beasts, birds, herds in the Campagna (Fig. 588), and Flemish rural scenes with a minuteness and precision that recall Navez and give his animals an academic air. Louis Robbe (Courtrai, 1806—Brussels, 1887; Fig. 589) adopted to a great extent Verboeckhoven's smooth and laboured manner, but he renders the caprices of sunlight very agreeably, and has a commendably broad touch. Alfred Verwée (Brussels, 1838—1895) is more essentially a cattle-painter than were his predecessors (Fig. 590); and he was an artist of far greater importance. He is devoted to his beautiful country, to the rich Flemish meadows with their luxuriant grass and their generous cows and powerful bulls whose sleek coats reflect the light. His painting is broad and strong; the light plays upon palpitating flesh and quivering skin.

FIG. 586.—LIÉVIN DE WINNE. PORTRAIT OF LEOPOLD I. (Brussels, Museum). *(Phot. Hermans.)*

Joseph Stevens (Brussels, 1819—1892) paints dogs and their friends (Fig. 591), with an even and polished brush and exquisite colour in which the tones and reflections intermingle and the shimmer of the light flickers and dies down. This masterly painting sometimes gives a kind of tragic life to his animals. They are certainly resigned to their fate; but how sad and pitiful is their destiny compared with that of Verwée's ruminants! Jean Stobbaerts (Antwerp, 1838; Fig. 592), in painting his cows, splashes their coats with dirt and mud, in the chiaroscuro of the stable filled with rotting straw; and he extracts precious colours from the light that dies in the fetid atmosphere.

In Belgium, as everywhere else, our epoch has been the golden

age of landscape-painting. With the exception of a few masters like the elder Breughel and Rubens, landscape-painting had not been practised by great artists. At the beginning of the nineteenth century an art of landscape-painting was born and developed in France and England that appeals to the heart as much as to the eye, a kind of painting that interprets the impression produced by the aspects of nature. Thenceforth, the soul of the landscape was to be revealed. Before enumerating the most remarkable landscape-painters of the Belgian school, we must mention the two most famous marine painters: Clays (Bruges, 1819—Brussels, 1899), who is distinguished for the stormy movement of his waves (Fig. 593) and the warm tone of his skies; and Louis Artan (The Hague, 1837—Nieuport, 1896), who renders the poetry of the sea in masterly fashion.

FIG. 587.—CH. HERMANS. AT DAWN (Brussels, Modern Museum). *(Phot. Hermans.)*

FIG. 588.—EUGÈNE VERBOECKHOVEN. SOUVENIR OF THE ROMAN CAMPAGNA (Brussels, Museum). *(Phot. Hermans.)*

Fourmois (Presles, 1814—Brussels, 1871) is the first of the long succession of landscape-painters proper. He paints like an admirer of Hobbema, but like an even more ardent admirer and observer of nature — a strong colourist with a predilection for richly clothed landscapes and brilliant effects of light. François Lamorinière (Antwerp, 1828—1911) was the most scrupulous interpreter of the exterior aspect of landscape — one might

say, a lucid eye at the service of an ardent soul, detailing in all their minutiae the bark and the twigs of a tree; or at the service of a poet who grows enthusiastic or sad at the smiling or melancholy spectacles presented to him by his beloved moors (Fig. 594). Edmond de Schampheleer (Brussels, 1824—1899) who gives himself whole-heartedly to the joy exhaled by the country (Fig. 595); Alfred de Knyff (Bruges, 1819—Paris, 1886), more sober in technique, loves vast spaces and the limitless plain (Fig. 596). Less reticent, and less simple in impression as well as in execution, are Joseph Coosemans (Brussels, 1828—1904) and Marie Collart (Brussels, 1852). They paint nature in the hot season, with a suggestion of threatening storm that gives a velvety effect to the light. A prematurely deceased painter of the true stock was Hippolyte Boulenger (Tournai, 1837 – Brussels, 1874; Fig. 597). His work has quite a peculiar charm. He is always sunny, always dazzling; whether, as in his *View of Dinant*, he raises a high mountain like a block of granite on the bank of a river of liquid silver, and scatters the houses and meadows like so many rubies and emeralds along the banks; or whether he flashes the golden rays of the sun among the clouds and the slender trees that bend towards the soil.

FIG. 589.—LOUIS ROBBE. CATTLE (Brussels, Museum). *(Phot. Hermans.)*

FIG. 590.—ALFRED VERWÉE. CATTLE ON THE BANKS OF A RIVER (Brussels, Museum). *(Phot. Hermans.)*

Antwerp witnessed the development of a school of painters working in light tones, which was inaugurated by Jacques Rosseels (1828) and counts among other adherents: Florent Crabeels (1835—1896), Isidore Meyers (1836), and Adrien Heymans (1839), The last-named, in particular, gained recognition. There are other notable landscape-painters who should be recorded: but their name is legion. We must be content to mention Henri van der Hecht (Brussels, 1841—1891), Alphonse Asselberghs (Brussels, 1839), and the youngest and one of the most powerful of them all, Victor Gilsoul (Brussels, 1867). — Other painters depict the peasant and his cattle. Théodore Verstraete (Ghent, 1851—Antwerp, 1907) is the poet of rural life as he noted it in the polder and on the heath. He had come into personal touch with the humble: he was familiar with their manners and customs; he shared their sadness and their joys, and communicates them to us by means of his naïve art and his sympathetic emotion (Fig. 598). Émile Claus (Vive-Saint-Eloi, 1849) does not describe either the rough and ignorant peasant nor the arid heath, but rather a fairyland of light in the Flemish country watered by the Lys, with its verdant banks, where dappled cows

FIG. 591.—JOSEPH STEVENS.
DOG-MARKET IN PARIS (Brussels, Museum).
(Phot. Hermans.)

FIG. 592.—J. STOBBAERTS.
CATTLE LEAVING THE STABLE (Brussels, Museum). *(Phot. Hermans.)*

feed on the lush grass of the meadows or plunge into the flowing river (Fig. 601). He shows a growing tendency to break up his colour and filter his light; but however much he may diffuse his rays in little spots, the illumination of his pictures forms none the less warm showers of sunlight. Frans Courtens (Termonde, 1854) is the painter *par excellence* of luxuriant groves and magic sunlight (Fig. 600). He calls one of his pictures *The Rain of Gold*, referring to the falling of the yellow autumn leaves; but the picture would better deserve its title, were it applied to the sunbeams filternig through the dense foliage of the glade. He also shows us peasants walking down a sunny road after leaving church, one of his earliest masterpieces; and he interprets many a picturesque subject with the same perfection and the same poetic feeling. Beside him stand Hendrik Luyten (Ruremonde, 1859), who depicts workmen in revolt or resigned to their fate in their peaceful homes (Fig. 599); and Frans van Leemputten (Werchter, 1850), who has watched villagers in the shade of their church steeple, or returning from their daily labour, and who in his bright and kindly art records the simplicity of their manners and the picturesqueness of their costumes (Fig. 602).

FIG. 593.—CLAYS. THE COAST OF OSTEND (Brussels, Museum). *(Phot. Hermans.)*

FIG. 594.—LAMORINIÈRE. POND AT PUTTE (Brussels, Museum). *(Phot. Hermans.)*

Courbet's realism found some followers in Belgium. The most remarkable of these was Charles de Groux (Commines, 1825—Brussels, 1870). Although he was akin to the great French master, he had his own style and vision, and he was a creator in the full sense of the word.

He took his subjects from the life of the humble; he depicts the distress and the suffering of the poor, the resignation of the lowly, with truly pathetic accents; his palette discovers the colours appropriate to their rags, and he invests them with a curiously poignant spell, enhancing emotion by his method of illumination. Another great realist, Alexandre Struys (The Hague, 1852), seems to be the guest of the dwellers in poor homes, haunted by cares and privations, and wretchedly ventilated and lighted. The sparse light caresses indigent figures and poor furniture; and if the sun penetrates freely through the door or window of the hovel, all its ugliness is transformed into radiant and vibrating colour (Fig. 603). Léon Frédéric (Brussels, 1856) is yet another interpreter of the life of the poor (Fig. 604). He, too, extracts poetry and picturesqueness from the peasant chained to the clod, the weaver bound to his loom, and children wandering on the pavement of the great town. When his first works made their appearance, public and critics were indignant: this intrusion of bare feet and chattering teeth disturbed them in their accustomed security. To-day, the painter's intimate sense of truth is applauded; his very personal palette and his novel and at times rather acrid colour-notes are admired. His *Chalk-Vendors* is a contribution to the epic of the people. Its colour is as noble as its form is grand. Eugène

FIG. 595.—E. DE SCHAMPHELEER. THE OLD RHINE, NEAR GOUDA (Antwerp, Museum). *(Phot. Hermans.)*

FIG. 596.—DE KNYFF. THE BLACK FENCE (Liége, Museum of Fine Arts). *(Phot. Lévy).*

Laermans (Brussels, 1864) probes perhaps even more profoundly the depth of human misery and affliction. His models are invariably awkward and ill-shaped beings, deformed by drudgery, whom he shows dragging their weary bodies along the high ways; he cuts them out into large and brilliant patches of colour, just as Pieter Breughel did with his blind men. Before modelling the labourers of the "Black Country", Constantin Meunier painted them in sombre colours. Within the last few years, Ghent has witnessed the rise of an original group of painters who show us the houses and canals with their typical population: the crumbling hovels, the quays, the water, the people all combine to produce an impression of decay, of great age, of misery and stagnation, glorified and transformed by the magic of art. At the head of this group are Albert Baertsoen (1866), Georges Buysse (1864), and Ferdinand Willaert (1861).

FIG. 597.—BOULENGER.
VIEW OF DINANT (Brussels, Museum).
(Phot. Hermans.)

As a contrast to these painters of suffering and ragged humanity, we have the painters of open air, light, health and gaiety, such as Jean Verhas (Termonde, 1834—Brussels, 1896), who delighted in painting children playing in the square or parading with a coquettish air of importance before the Palace at Brussels, on the occasion of a school procession — a composition in white, in which the girls' muslins, gauzes, and ribbons enhance the freshness of their complexions and the

FIG. 598.—J. THÉOD. VERSTRAETE.
THE VISIT TO THE HOUSE OF MOURNING
(Antwerp, Museum). *(Phot. Hermans.)*

brightness of their smiles. — In his meditative retreat, far from the clamour of the world, Fernand Khnopff (Grimbergen, 1858) appears before us with his images of ethereal purity, plunged in a natural ecstasy, with hearts closed against every earthly feeling (Fig. 605). Xavier Mellery (Brussels, 1845) had preceded him in this transcendental world, before returning to academic forms and to ideal allegories in grey and blue tones (Fig. 606). And among these innovators, these restless spirits, we must class the sometimes disconcerting technical revolutionaries: the "plein-airists", "luminists", "pointillists", and "impressionists"; those who have isolated themselves in a very special manner: Jacob Smits (Rotterdam, 1856), who applies his colours in solid, flat masses; Théo van Rysselberghe (Ghent, 1862), who divides it into an infinity of particles; James Ensor (Ostend, 1860), who juxtaposes and intermingles full masses and subtle colours; J. Leempoels (Brussels, 1867), who polishes his impasto and heightens his key to get the effect of enamels.

FIG. 599.—LUYTEN. RÊVERIE (Liége, Museum). *(Phot. Lévy.)*

FIG. 600.—FRANS COURTENS. SUNBEAMS (Brussels, Museum). *(Phot. Hermans.)*

With the general revival of the fine arts after 1830, engraving which, in the eighteenth century, had passed through a period of lethargy, awoke to new life. This re-birth was not spontaneous: it was taught and learnt at school. Its professors were its principal artists. The healthy impulse came from France. De Meulemeester (Bruges, 1771—Paris, 1830), who had studied

in Paris and in Rome, had conceived a fervent and almost exclusive passion for the Loggie of Raphael, which he began to engrave, but never finished. He was invited to give a course of engraving at the Academy of Antwerp. He had several pupils of distinction, chief of whom was Erin Corr (Brussels, 1803—Antwerp, 1862). The latter succeeded De Meulemeester. He set himself the noble task of interpreting the two masterpieces of Rubens, *The Raising of the Cross* and *The Descent from the Cross*, which work was completed by his pupils, J. B. Michiels and Franck. J. B. Michiels succeeded Erin Corr as professor. He produced a large number of works, of which *The Blind Man* after Dyckmans is the most important: a masterpiece of elaboration and colour. Gustave Biot (Brussels, 1833—Antwerp) took the place of Michiels. He was an even more careful worker than his predecessor, and never tired of carrying his plates to perfection. François Lauwers (Antwerp, 1854) followed Biot, and at the present moment still occupies his post honourably.

FIG. 601.—ÉMILE CLAUS. THE OLD GARDENER (Liége, Museum of Fine Arts). *(Phot. Lévy.)*

In Brussels, it was Luigi Calamatta who, in 1836, was appointed professor and held his post until his death in 1892, when the course was suppressed. He worked with a light hand, producing etchings, mezzotints and lithographs, and training some pupils of repute: J. B. Meunier (Brussels, 1821), Jos. Franck (Brussels, 1825—1883), Demannez (1826), and Biot. All these engravers are artists who

FIG. 602.—FRANS VAN LEEMPUTTEN. THE MARKET (Berlin, Private Collection). *(Phot. Bruckmann.)*

FIG. 603.—STRUYS.
DESPAIR (Ghent, Museum).
(Phot. Lévy.)

respect form, and use the burin with precision and clarity. The most recent of them have become freer and more modern: François Lauwers, who treats ancient and modern art; Lenain, who devotes himself more particularly to the interpretation of Rubens; Danse, a prolific engraver (Brussels, 1829) and professor at the Academy of Mons; and Vekemans (Antwerp), an engraver of excellent style. The art, which flourished for a time, has declined owing to the progress of the mechanical processes of reproduction.

Among the painters there are several artists who produced etchings of great merit: Leys, Verlat, Verhaert, Linnig, Henri de Braeckeleer, Fr. van Kuyck, Alfred Elsen and Geets.

A branch of the art of engraving which was born and rose to a considerable height in the nineteenth century, is the art of lithography. In 1817, Charles Senefelder, the brother of the inventor, had settled in Brussels, where he started a course of instruction in the new art. The enthusiasm with which this was taken up in Belgium was really surprising. As far back as 1816, the Ghent painter, Odevaere, had drawn his own portrait, a masterpiece. In 1819, Mathieu van Brée, the Antwerp painter, began to publish a series of a hundred large plates of drawing exercises. Wappers published, soon after, the reproduction of his Prix de Rome picture, *Coriolanus*. — All the men who had gained a reputation with their pictures, applied themselves eagerly to the

FIG. 604.—LÉON FRÉDÉRIC.
THE CHALK-VENDORS (Brussels, Museum).
(Phot Hermans.)

translation of their impressions in the beautiful black medium with its rich touches and varied gradations. Madou, the jovial story-teller, furnished several albums of diverse subjects: views of the country, scenes of popular life, compositions borrowed from various artists; Verboeckhoven drew animals; Fourmois, glimpses of that fertile nature which he loved. Gallait was one of the first to fix the features of his friends with his lithographic chalk; Lauters undertook the reproduction of Rubens' work. Simonis made a great reputation by reproductions of the monuments of Europe; Baugniet, Schubert, Legrand and Stroobant distinguished themselves as portraitists. Alas! this beautiful art was but short-lived: the course of half a century witnessed its birth and its decline before the successful rivalry of photography.

FIG. 605.—FERNAND KHNOPFF. MEMORIES (Brussels, Museum).

Among Belgium's original, as opposed to reproductive, engravers, the one whose reputation is most widespread and brilliant, was unquestionably Félicien Rops (Namur, 1833—Paris, 1897), who spent part of his life in France. He began his career as a lithographer, but continued as a draughtsman and etcher. He was the most mordant satirist art has ever known. He scourged woman as the most unclean and satanic being in creation, ruthlessly exposing her moral infamy and physical nudity (Fig. 607). Like some other Belgians, he is the chronicler *par excellence* of the most modern Parisianism. He delights in depicting lubricity whilst scourging it with a most cruel lash. Nor is this the only vice which he flagellates: he is as pitiless to other excesses. But sometimes he depicts the traits of simple manners and of decent women good-naturedly enough (Fig. 608). His technique is very varied,

FIG. 606. XAVIER MELLERY. ALLEGORY (Brussels, Museum).

sometimes light and fluid, sometimes sombre and powerful, but always full of life and movement.

Rops was not the only artist who engraved his own designs, A number of other men of talent drew and engraved book illustrations: Armand Rassenfosse, a pupil of Rops, who practises all processes, — lithography, etching, colour-engraving, and dry point; Amédée Lynen, Charles Doudelet, and Edouard van Offel.

FIG. 607.—FÉLICIEN ROPS. THE ABSINTHE-DRINKER.

We have turned the last page of the secular story of Flemish art. We rejoice to have been able to prove that this last period is no less brilliant than the preceding centuries, and that Belgium has been able, from the moment that fate smiled upon her, to rise gloriously from a decadence that too long overshadowed her. A small country, wedged in between powerful nations, Belgium has preserved her originality. It is evident that during the last hundred years she has in many directions come under the influence of her great neighbour in the South; but she has been able to extricate herself from this pressure and to regain her independence. During the last half-century every considerable Belgian artist has been an independent creator, and Belgium has a right not only to be proud of her past, but to look forward with confidence to her future.

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FIG. 608. FÉLICIEN ROPS. SCANDAL.

INDEX

INDEX

References to Illustrations are indicated by an.*

A

Adorna, Paola, 228
Adriaensen, Alex., 271
Aerschot, rood-screen at, 34
Aertsen, Pieter (Lange Peer), 121, 131, 132; *The Cook*, 121*, 132; *The Drink-shop*, 132; *The Egg-dance*, 132; *Flirtation*, 132; *The Kitchen*, 122*, 132; *Jesus with Martha and Mary*, 122*, 132; *A Market*, 132
Agneessens, Edouard, 314
Aiguillon, François, 197
Aise, G. van, 310
Aix, tapestries in the cathedral of, 142
Aken, Jerome van, *see* Bosch
Albano, 183
Albert, Arch-Duke, 185, 197, 251, 252, 279
Aldeneik, Convent of, 10
Alexander the Great, History of (MS.), 36, 38*
Alexandre le Grand, Faits et Gestes de (MS.), 54
Alexander and the Mother of Darius, 57*
Alost, belfry, 24; town-hall, 24
Alva, Duke of, 171, 194
Amsterdam, town-hall of, 202, 203
André, Madame, 126
Antoing, Château d', 34
Antonissen, H. J., 276
Antwerp, Bank, 287*, 288; Bourse, 26; Cathedral of Notre-Dame, 21, 22*; Church of St. Jacques, 21; Church of the Jesuits, 198, 198*, 199*; Drapers' Hall, 149*, 150; King's Palace, 200*, 201; Meat Market, 23, 24*; Rubens' House, 199, 199*; Tanners' Hall, 149*, 150; Town-hall, 148*, 150
Archers' Company, 90
Aremberg, Duc d', 259
Arnolfini, Jan, 78
Artan, Louis, 316
Asselberghs, Alph., 318
Aubert, David, 53
Audenarde, Robert van, 274
Audenarde, town-hall of, 23, 23*; door of hall of aldermen, 154
Audenarde, Vieil Rentier d', 15, 15*
Auderghem, wooden reredos of, 32
Augustine, MS. of St., 9: Letter E, 8*
Averbode, Bible of, 13*, 14
Avont, Pieter van, 236

B

Backere, Jan de, 151
Baeckelmans, L., 287
Baerse, Jacob de, 32, 67
Baertson, Albert, 321
Balat, Alphonse, 288
Balbi family, 228
Balen, Hendrik van, 224, 252
Balten, Pieter, 139
Baren, J. A. van den, 273
Bastogne, font at, 5*, 7
Baugniet (engraver), 325
Baurscheit (architect), 201
Beaugrand, Guyot de, 151
Beaune, Hospital of, 92
Beaunepveu, André, 47
Beernaerts, N., 271
Beers, Jan van, 305; *Portrait of Sarah Bernardt*, 305*
Beguinage church, Mechlin, 197, 248
Bellechose, Henri, 66; *Martyrdom of St. Denis*, 63*
Benning, Alex., 55, 56, 60, 62
Benning, Simon, 60
Benson, Ambrosius, 120; *Deipara Virgo*, 106*
Berger, Jacob, 206; Fontaine du Grand Sablon, 203*
Bernini, 201, 204
Berri, Duc de, 41—48, 57; Books of Hours of, 43, 44, 46, 47: *God the Father enthroned*, 45*; *Duke of Hainault and Jacqueline of Bavaria*, 45*; *Month of December*, 48*; *Coronation of the Virgin*, 91*; *Miniaturist presenting his work*, 49*
Beschey, Balthazar, 275
Beuckelaer, J. de, 132, 133; *Fishmonger's Stall*, 132; *Game-Dealer*, 132*; *Game Market*, 132; *Prodigal Son*, 133
Beurden, Alphonse van, 298
Beyaert, Henry, 288; National Bank, Antwerp, 287*

INDEX

Bible, 8; *see under* Averbode, Burgundy, (Duke of), Charles V., Floreffe, Maerlant, Stavelot
Binche, Arnould de, 17
Biot, Gustave, 323
Bladelin, Pieter, 95; Bladelin Altarpiece, 95, 80*, 81*
Bles, Hendrik, 128—130, 137, 174, 176, 178; *Adoration of the Magi*, 118*, 130; *Holy Family*, 118*, 130; *Pilgrims of Emmäus*, 120*, 130
Bloem, Hans, 149
Bloemen, J. F. van, 266
Blomme, Henri and Léon, 288; Municipal building at Borgerhout, 288*
Blondeel, Lancelot, 151, 152, 162; *Legend of St. George*, 162*, 163; *St. Luke painting the Virgin*, 161*, 163; *Saints of the Painters Guild*, 163; *Scene from the Life of SS. Cosmo and Damian*, 160*, 163
Bockhorst, Jan van, 236; *Hersé on her way to the Temple of Minerva*, 236, 238*
Boel, P., 271
Boëthius de Consolatione, 55, 57*
Boeyermans, Theodore, 237; *The Pool of Bethesda*, 237, 240*; *Visitation*, 237
Bohemia, Tomb of Queen of, 154
Bol, Hans, 175; *Landscape*, 176*
Bolswert, Boëthius à, 277
Bolswert, Scheltius à, 277
Bondolf, Jan van, *see* Bruges, Jean de
Bonnecroy, 267
Book of Hours, 15th century, 40: *Annunciation*, 40, 43*; *Christ on the Cross*, 40, 44*
Book of Hours, 16th century, 58: *Coronation of David*, 61*; see also under Berri, Burgundy, Hennessy
Boom, Charles, 314
Borcht, Pieter v. d., 190
Bordeaux, Cathedral of, 247
Borgerhout, see under Blomme
Borremans, J., 33; Reredos of Notre-Dame hors-la-Ville, Louvain, 33, 34*
Borremans, Passchier, 33
Borromeo, Federigo, 252
Bosch, Jerome, 133, 134, 136; *Adoration of the Magi*, 125*, 134; *Christ bearing his Cross*, 126*, 134; *Last Judgment*, 127*, 134; *Mocking of Christ*, 125*, 134
Bosschaert, J. W., 236
Bossche, Balthazar van den, 256
Both, Jan, 255
Boulenger, Hippolyte, 317; *View of Dinant*, 321*
Bouquet, Victor, 250; *Standard-Bearer*, 250, 253*
Bouts, Dierick, 52, 98—103, 107, 122, 161; *Christ in the House of Simon the Pharisée*, 87*, 103; *The Injustice of the Emperor Otho*, 86*, 102; *Israelites gathering Manna*, 101; *Last Judgment*, 98; *Last Supper*, 84*, 98—100, 103; *Madonna with Saints*, 103; *Martyrdom of St. Erasmus*, 86*, 98, 101; *Martyrdom of St. Hippolytus*, 88*, 103, 107; *Meeting of Abraham and Melchizedech*, 95*, 98; *Passover in a Jewish Family*, 84*, 98, 100; *Prophet Élijah*, 85*, 98, 100; *Rehabilitation*, 87*, 102
Brabant, Duchess of, 65
Braecke, P., 298; *Forgiven*, 299
Braekeleer, Ferdinand de, 304, 306
Braekeleer, Henri de, 308, 309, 324; *The Printer of Engravings*, 309*; *The Wine-Shop*, 306*
Braquenié, Brothers, 282
Brée, M. van, 299, 300, 324
Breughel, Ambrosius, 272
Breughel, Jan, the Elder, called "Velvet Breughel", 136, 251, 252, 264, 268, 272, 273; *The Five Senses*, 252, 257*; *The Four Elements*, 252, 257*; *The Temptation of St. Anthony*, 252, 259*; *Virgin in a Garland of Flowers*, 258
Breughel, Jan, the Younger, 252
Breughel, Pieter, the Elder, called "Peasant Breughel" and "Breughel the Droll", 134—139, 174, 176, 191, 251, 262, 312, 321, 326; *Apiarists*, 129*, 135; *Bird's Nester*, 137*, 138; *Blind Beggars*, 134*, 138; *The Farm*, 128*; *Fall of Saul*, 130*, 137; *Land of Cockayne*, 136*, 138; *Massacre of the Innocents*, 129*, 136; *Pilgrims of Molenbeek*, 127*, 137; *Return of the Herds*, 135*, 137; *Road to Calvary*, 131*, 136; *Village Fair* (B. M.), 128*, 135; *Village Fair* (Vienna), 137; *Village Wedding*, 132*, 134
Breughel, Pieter, the Younger, called "Hell Breughel", 139; *Winter Landscape*, 138*, 139
Bril, Matthias, 174, 175, 178
Bril, Paul, 174, 175, 178, 179, 252; *Christ healing the Demoniac*, 178, 180*; *Landscape* (Dresden), 178, 180*; *Landscape* (Vatican), 178, 181*
British Museum, 12, 14, 48, 59, 60
Broederlam, Melchior, 67; Shutters of an Altar-piece, 63*, 67
Broeucq, J. du, 152; Altar of St. Waudru, Mons, 151*, 152*
Brou, sculptures at, 151
Brouwer, Adriaen, 257, 270; *The Brawl*, 258, 264*; *Village Inn*, 258, 263*
Bruce, Lord, 206
Bruges, belfry, 23, 23*, 24; church of Notre-Dame, 11; cloth-hall, 22, 23, 23*; law-courts, 149*, 150; railway station, 289; tombs of Mary of Burgundy and Charles the Bold, 151*, 151; town-hall, 24, 24*
Bruges, Jean de, 38, 39
Brussels, Bibliothèque Royale, 9, 11—13, 15, 16, 35—37, 43, 49, 51, 52, 53, 54, 60, 140; Bourse, 287*, 288; Cathedral, *see* Ste. Gudule; Broodhuis or King's House, 200; Fountain in the Place du Grand Sablon, 203*, 206; houses in the Grand' Place, 200, 200*; Halls of the Guilds, 200, 288; Palace of Fine Arts, 288; Palais de Justice, 286, 289*; Parliament House, 206; Town-hall, 25, 25*
Bultinc, Pieter, 113
Burgkmair, Hans, 188
Burgundy, Duke of, 41—43; Bible of, 41; *God creating*

INDEX

the Earth, 44*; Book of Hours of, 48; Breviary of
Burgundy, Jean sans Peur, Duke of, 48; Book of Hours of, 48
Burgundy, Philip the Bold, Duke of, 41—43; Bible of, 41: *God creating the Earth*, 44*
Burgundy, Philip the Good, Duke of, 48; Breviary of, 48: *Descent of the Holy Ghost*, 48, 50*; *All Saints Day*, 48, 51
Buysse, G., 321

C

Caisne, Henri de, 302
Calamatta, Luigi, 323
Calvaert, Denis, 183, 184; *Annunciation*, 184, 186*; *Danaë*, 184; *SS. Francis and Dominic*, 184, 186*
Campaña, Pedro, 164, 165; *Descent from the Cross*, 163*, 165
Campin, Robert, 81—89, 91; *Death of the Virgin*, 85; *Holy Trinity*, 73*, 84; *Impenitent Thief*, 74*, 85; *Madonna*, 85; *Magdalen*, 85; *Mérode Altarpiece*, 73*, 82; *Portrait of a Man*, 74*, 85; *St. Veronica*, 73*, 84; *Von Werl Altarpiece*, 72*, 83
Canini, Maes, 301
Capellen, R. de Visch — Van der, 116
Caravaggio, 248
Carmelites, Church of the, Brussels, 197
Casembrod, Agnes, 110
Cassel, Lucas, 174; *Landscape*, 176*
Cataneo family, 228
Cathier (sculptor), 295
Catholicon of St. Augustine, 57: *Scribe cutting his Quill*, 60*
Caukercke, Cornelis van, 278
Cels, M. Alph., 243
Censerie, De la, 289
Champaigne, Philippe de, 250; *Portrait of Cardinal Richelieu*, 250, 255*; *Presentation in the Temple*, 250, 256*
Champmol, Chartreuse of, near Dijon, 32; reredoses, 32; altar-pieces, 66, 67
Chantilly (Musée Condé), 46
Charlemagne, 8
Charlemagne, Chroniques et Conquêtes de (MS.), 48, 51: *Jean le Tavernier dedicating his work*, 54*
Charles I. of England, 217, 225, 231, 232, 280
Charles I., Duke of Savoy, 46
Charles V., Emperor, 158, 164, 193, 194
Charles V. of France, 39, 41, 47; Bible of, 38, 39: *Jean de Vaudetar presenting his work*, 42*
Charles the Bold, Duke of Burgundy, 54, 56, 87, 92, 140; *Arms of Charles the Bold*, 140*; his tomb in the church of Notre-Dame, Bruges, 151
Charles Martel, Histoire de, 53: *The Duc de Mes demanding help from King Pépin*, 53, 56*
Chevrot, Jean, Bishop of Tournai, 94
Chiesa Nuova, Rome, 208
Christian of Denmark, 249; *Portrait* of, 249, 251*; his tomb at Roeskilde, 153
Christus Petrus, 78—80; *Annunciation*, 71*, 79, 80; *Birth of Christ*, 72*, 79, 80; *Last Judgment*, 79; *Legend of Ste. Godeberte*, 71*, 78, 79; *Madonna*, 79; *Portrait of a Man*, 78; *Portrait of a Young Man*, 70*, 80
Claus, Émile, 318; *The old Gardener*, 323*
Clays (painter), 316; *Coast of Ostend*, 319
Cleef, Josse van (Master of the Death of the Virgin ?), 126; *Holy Family*, 114*, 126
Cleef, Josse van (Zotte Cleef), 170; *Portrait of a Young Man*, 170*
Clercq, Jean de, Abbot of St. Vaast, 86
Cluysenaer, Alfred, 312; *Henry IV. at Canossa*, 311*, 312
Coberger, Wenceslas, 197
Cock, Hieronymus, 191
Coeck, Pieter, 190; *Customs of the Turks*, 191; *John III., King of Portugal*, 191*
Coecke, Pieter, 149, 153; *Fireplace*, 153*
Colin, see Colyns
Collaerts, the four, 191; *Fire*, 192*
Collart, Marie, 317
Colyns, Alex., 153, 154; *Tomb of Maximilian*, 154*; *see also* Nole
Compère, J., 65
Composition de l'Ecriture, 52; *A Tournament*, 55*
Congnet, Gilles, 172; *Portrait of Pierson la Hue*, 173*
Coninck, David de, 271
Coninxloo, C S. van, 161, 162; *Legend of Mary Magdalen*, 160; *Genealogy of the Virgin*, 160*
Coopman, Gautier, 30
Coosemans, Joseph, 317
Coques, Gonzalez, 256; *Family Group* (Wallace Collection), 256, 262*; *Family Group* (Dresden Gallery), 256, 263
Cornelis, Albert, 119
Corr, Erin, 323
Cossiers, Jean, 248; *Gentleman lighting his Pipe*, 248, 250
Courbet, 319
Courtens, Frans, 319; *Sunbeams*, 322*
Coxcyen, Michel van, 163, 164; *Martyrdom of St. Sebastian*, 162*
Crabeels, Florent, 318
Crayer, Gaspar de, 238, 239; *Four Crowned*, 239; *Madonna*, 239; *St. Teresa*, 239, 241*
Croisiers, Couvent des, Huy, 64
Cromoy, Tomb of Jean de, 30, 32*
Croy, Charles de, 36
Cueninc, J. de, 110
Culenburgh, Anne de, 85

D

Dannat, M., 167
Danse, 324
Daret, Jacques, 81, 86—88, 89; *Adoration of the Magi*, 75*, 86; *Annunciation*, 87; *Nativity*, 86; *Purification*, 75*, 86, 87; *Visitation*, 76*, 87
David, Gheeraert, 115—120, 128, 129; *Baptism of Christ*, 117, 118; *Cambyses and Sisamnes*, 101*, 102*, 116; *Donor and Saints*, 103*, 117; *Holy Women, The*, 104*, 119; *Jewish*

Judges, 104, 119; *Mystic Marriage of St. Catherine*, 102*, 118; *Virgin and Saints*, 103*, 118
David, Louis, 298, 299, 301
Delacre Collection, 247
Delbeke, 314
Delcour, Jean, 204; *Dead Christ*, 203*, 204
Demannez, 323
Denys, Francis, 249
Descamps, 205
Desenfans, 298
Devonshire, Duke of, 108, 227, 245
Diepenbeeke, Abr. van, 235; *Neptune and Venus*, 235, 237*
Diest, Arnold van, 32
Dillens, Julien, 295, 298; *Justice*, 294*, 295
Dinant, metal-workers of, 30
Dixmude, rood-screen at, 34
Donatello, 294
Donne, Sir John, 108, 109
Doudelet, Charles, 326
Douffet, Gerard, 274
Dubois, Louis, 314
Ducaju, J. J., 293; *Fall of Babylon*, 292*, 293; Leys Monument, 293
Dupon, Josué, 298; *The Pearl*, 299*
Dürer, Albrecht, 128, 188, 189
Durrieu, Comte Paul, 43, 62
Dyck, Anthony van, 172, 224—233, 237, 241, 249, 250, 256, 277, 288; *The Blessed Herman Joseph receiving a ring from our Lady*, 227*, 230; *Children of Charles I.*, 230*, 231; *Christ bearing his Cross*, 224; *Christ crowned with Thorns* (Berlin), 226; *Christ crowned with Thorns* (Madrid), 226, 227; *Lords John and Bernard Stuart*, 231*, 232; *Martyrdom of St. Sebastian*, 222*, 226; *Pietà* (Antwerp), 228*, 231; *Pietà* (Berlin), 229*, 231; *Portrait of Cardinal Bentivoglio*, 225*, 229; *Portrait of Henry, Comte de Bergh*, 226*, 230; *Portrait of the Marquis Brignole-Sale*, 224*, 228; *Portrait of Geronima Brignole-Sale*, 224*, 228; *Portrait of Charles I.*, 229*, 231; *Portrait of Cornelis van der Geest*, 225*, 230; *Portrait of General Moncada* Pl. I, 230; *Portrait of Frans Snyders and his Wife*, 223*, 227; *Portrait of Pieter Stevens*, 229; *Portrait of Thomas of Savoy*, 231*, 232; *Portrait of Anne Wake*, 229; *Saint Martin dividing his Cloak*, 223*, 227; *St. Rosalie*, 230; *Virgin and Child*, 228*, 230; *Virgin with Donors*, 227*, 230; *Virgin of the Rosary*, 226, 229
Dyckmans, Joseph, 305, 323; *Blind Man*, 304*, 305, 323

E

Edelinck, Gerard, 278
Eertvelt, A. van, 267; *Seascape*, 272*
Egidius, Abbot, 37
Egmont, Justus van, 236
Ellenhard, Bishop, 13
Elsen, Alfred, 324
Engraving, 140, 141, 188—191, 276—279, 322—326
Ensor, James, 322
Ernesto (illuminator), 12
Es, Jacob van, 271, 272
l'Etape, Maison de, Ghent, 6
Euraclius (monk), 74
Eyck, Hubert and Jan, 43, 67—75, 80, 82, 93, 107, 128, 140, 148; *The Adoration of the Lamb*, 67—73; 66*, 67*, 68*
Eyck, Jan, 67—78, 80, 91, 111, 115; *Arnolfini and his Wife*, 70*, 78; *Cardinal della Croce*, 70*, 78; *Madonna of Chancellor Rolin*, 68*, 76; *Male Portraits*, 78; *Man with the Pink*, 69*, 77; *Portrait of the Artist's Wife* Pl. II, 77

F

Farasyn, Edgar, 314
Farnese, Alexander, 185
Fayd'herbe, L., 204
Ferdinand, Cardinal-Infante, 218, 220
Ferdinand, Arch-Duke, his tomb at Innsprück, 154
Ferdinand, Emperor, 153, 249
Fernando, Dom, 60
Fiamingo, Dionysio, *see* Calvaert
Fillastre, Bishop of Tournai, 56
Flanders, Count of, 50, 65
Flemalle, Bartholet, 274
Flemalle, the Master of, *see* Campin
Fleur des Histoires, 53: *A Battle*, 56*
Floreffe, Abbey of, 8; Bible of, 14; Bible of Floreffe: *Ascension*, 12*
Floreins, Jacques, 112
Floris, Cornelis, 150, 148*
Floris, Frans, 165, 167, 168, 173, 181, 191; *Adoration of the Shepherds*, 168*; *Fall of the Angels*, 167*, 168; *Mars and Venus*, 168
Foucquier, Jacques, 266
Fourment, Helen, 218
Fourmois, 316, 325
Fraikin, Charles Auguste, 293
Franc de Bruges, Fireplace in, 150*, 151
Franchoys, Pieter, 250; *Portrait of a Man*, 254*
Franck, Jos., 323
Francken, Ambrosius, 181, 182; *Martyrdom of SS. Crispin and Crispian*, 182, 184*; *Miracle of the Loaves*, 181
Francken, Frans (I., II., III.), 253, 254
Francis I., 193
Francquaert, J., 197
Frédéric, Léon, 320; *Chalkvendors*, 324*
Frederick Henry, Prince, 236
Freeren, lectern of, 30
Frères de la Vie commune, 10, 35
Fyt, Jan, 269—271, 278, 281; *Deer and Hares*, 270, 275*; *Eagles*, 271, 275*

G

Gabron, Willem, 271; *Still-life*, 277*
Gallait, Louis, 302, 303; *The Decapitated*, 302*; *Portrait of Madame Gallait*, 303*
Galle, Cornelis, the elder, 276; the younger, 277
Galle family (engravers), 191
Galle, Philip, 191
Gamarele, P. de, 121
Geefs, the brothers, 292
Geefs, Joseph, 292, 293
Geefs, Guillaume, 283, 292;

INDEX

"Love, when thou holdest us", 291*
Geets, W., 310, 324
Gembloux, Gospel of: *Christ on the Cross*, 9*, 12
Genealogy of Maximilian, 188
Genealogy of the Kings of Portugal, 60
Genoels, Abraham, 266
Gentines, Font of, 28
Gheel, reredos of, 31
Ghent, Château des Comtes, 1*, 6; Belfry, 24; Shield-bearer of the Belfry, 27*; Cloth-hall, 22; University Library, 15, 36, 56
Ghent, Gerard of, *see* Horenbout
Gillemans, J. P., the elder and the younger, 272
Gilsoul, Victor, 318
Godecharle, Lambert, 206; *The chilly Woman*, 203*
Goes, Hugo van der, 103–107; *Adoration of the Shepherds* (Berlin), 90*, 104; *Adoration of the Shepherds* (Florence), 88*, 104; *Death of the Virgin*, 91*, 106; *Donors*, 92*, 107; *Original Sin*, 91*, 106; *Pietà*, 90*, 106; *Portraits of Tommaso Portinari and Wife*, 89*, 105
Goesen, Font at, 29, 30*
Golden Fleece, History of the, 56, 59*
Golden Legend, 37; *St. Brandan*, 37, 39*
Goldschmidt Collection, 247
Gonzaga, Vincenzo, 173, 207
Goovaerts, Abraham, 252
Gordeasmus (illuminator), 12
Gospel of the 11th century, 9: Letter L., 6*
Gospels of 10th and 12th centuries, 11; *St. John*, 8*, 9*
Gossaert or Mabuse, Jan, 156–159, 161, 195; *Adam and Eve*, 156*, 157; *Danäe*, 157*, 158; *Descent from the Cross*, 156; *Madonna*, 157*, 158; *St. Luke painting the Virgin*, 156*, 157
Gothic Style, 17–30
Goubau, A., 255
Greverade, the brothers, 114
Grimani Breviary, 61–63; *February*, 61*
Grimmer, Jacob, 174; *Landscape*, 176*
Groot, Guillaume de, 295; *Labour*, 294*, 295
Groux, Charles de, 319
Gruuthuse, Sire de (Louis de Bruges), 55
Guffens, 314
Guicciardini, 61, 62
Guido, 183
Gysels, P., 266

H

Hague, The, Royal Library, 48, 52
Hainault, History of, Latin MS., 49–51; *Saturn devouring his Children*, 52*; *King Bavon embarking with the Trojans*, 53*; *How the Count of Flanders acquired the Castle of Douai*, 53*
Hakendover, reredos of, 32, 35*
Hal: Church of Notre-Dame, 19, 20*; font, 29, 31*; reredos, 31, 34*
Hals, Frans, 257, 258
Hankar (architect), 291
Hanselaere, Van, 299
Harlebeke, Church of, 5
Hasselt, Jan van, 65
Hecht, H. van der, 318
Hecke, Jan van den, 273
Heem, Cornelis de, 272
Heem, Jan Davidszoon de, 272; *Still-life*, 277*
Heere, Lucas de, 182, 183; *The wise and the foolish Virgins*, 183, 184*
Heidelberg Castle, 154
d'Hélaine, Histoire (MS.), 49; *Naval Battle*, 52*
Helmont, J. van, 274
Hemissem, J. van, 130, 131, 133; *Calling of St. Matthew*, 120*, 130, 133; *Merry Company*, 121*, 131; *The Prodigal Son*, 130
Hennebicq, André, 313
Hennessy, Book of Hours of Our Lady of, 60, 61; *Hawking*, 61*
Henry I., Duke of Brabant, his tomb, 29
Henry IV. of France, 219
Herculaneum, 206
Herenthals, Font of, 28; reredos, 33
Herlinde (illuminator), 10, 11,
Hermans, Charles, 314; *At Dawn*, 314, 316*
Herreyns, W. J., 275; *It is finished*, 280*
Hesdin, Jacquemart de, 44, 45; *Duc Jean de Berri between SS. John and Andrew*, 44, 50*; *Madonna*, 44, 46*
Hessins, Willem, 197
Heyde, Pieter van der, 191
Heymans, A., 318
Hobbema, 316
Hoeck, Jan van den, 237; *Day*, 237, 239*
Hoecke, Robert van, 255
Hofman, J., 291; Houses at Antwerp, 290*
Hooghe, Pieter de, 309
Horemans, P. J., 275; *Domestic Scene*, 279*
Horenbout, Gerard, 62, 63
Horta (architect), 291; Façade of the Hotel Aubecq, 290*; Dining-room of M. Armand Solvay, 291*
Houben, H., 315
Houffalize, Didier, 29, 32*
Hulin, Georges, 43, 81
Hulsen, Clara van, 110
Hulsthout, reredos of, 32
Huy, Church of Notre-Dame, 19
Huy, Renier de, 29
Huys, Frans, 191; *Erasmus*, 190*
Huys, Pieter, 133; *The Bagpiper*, 124*
Huysmans, Cornelis, 266; *Landscape*, 270*
Huyssens, Pieter, 197

I

Innsprück, Cathedral, 153
Isabella, Infanta, 185, 197, 217, 251, 279
Isabella, Queen of Spain, 59
Itinerariam Sancti Petri (MS.): *Letter M.*, 7*, 9

J

Jacqueline of Bavaria, 43
Jamaer, Victor, 288
James I. of England, 225
Jans, De, 314
Janssens, Abraham, 187, 188; *Meleager and Atalanta*, 188, 189*; *The Scheldt with the Maid of Antwerp*, 187, 188, 189*; *Vertumnus and Pomona*, 188
Janssens, Jerome, 255
Jean de Berri, *see* Berri, Duc de

Jean de Bruges, 55; *Tournai de*, 56, 85*
Jean the Painter, 65
Jean sans Peur, *see* Burgundy, Duke of
Jegher, Christopher, 278; *March of Silenus*, 282*
Jesuit Style, 199
Jesuit Church, at Antwerp, 197—199; at Brussels, 197; at Louvain, 197, 205
Job, the Trials of, or *Moralia in*, 13*, 14
Jode, Gerard de, 191
Jonghelinck, Jac., 152
Jordaens, Jacob, 241—247, 263, 278, 296; *Adoration of the Magi*, 247; *Adoration of the Shepherds*, 242, 243*; *Allegory of Fecundity*, 244; *Calvary*, 247; *Christ on the Cross*, 242; *Christ and the Moneylenders*, 247; *Diogenes*, 246, 247*; *Family Group*, 244, 245*; *Fool*, 246; *Fruitseller*, 247, 248*; *Jupiter and the Goat Amalthea*, 245; *King Candaulus*, 246; *The King drinks*, 244, 246*; *Last Supper*, 247; *Milkmaid*, 247, 249*; *Martyrdom of St. Apollonia*, 244; *Popular Love-making*, 246; *Presentation*, 247, 249*; *St. Martin healing a Demoniac*, 244; *Satyr and Peasant* (Brussels), 244, 245*; *Satyr and Peasant* (Cels Coll.), 243, 244*; *Serenade*, 246, 248*; *Time mowing down Vice*, 246; *Triumph of Frederick Henry*, 246; *Young Bacchus*, 246, 247; *The Youngsters pipe as the old Folks sing*, 245, 246*
Josse (Justus) of Ghent, 155, 156; *Last Supper*, 155*; *Moses*, 155*
Justi, Karl, 126
Justus *see* Josse

K

Kaufmann Collection, 139
Kempenaer, *see* Campaña
Kerniel, Church of, 64
Kerricx, Alex., 266; *Landscape*, 271*
Kerricx, Willem Ignatius, 274
Key, Adriaen, 169; *Portraits of the Smidt Family*, 169*
Key, Willem, 169; *Portrait of Gilles Mostaert*, 169*
Keyser, Nicaise de, 302, 303, 319; *Bull Fight*, 302*, 303
Khnopff, Fernand, 322; *Memories*, 325*
Knyff, Alfred de, 317; *The Black Fence*, 320*
Kriekenborch, Jan van, 55
Kuyck, J. van, 314

L

Laeken, Château de, 206
Laenen, C. J. van der, 255
Laermans, Eugène, 321
Lagae, Jules, 298; *Mother and Child*, 299*
Lagye, Victor, 314
Lairesse, Gerard de, 274; *Judith*, 279*
Lalaing, Comte Jacques de, 297, 298, 313; *Fighting Horsemen*, 298*; *Monument to British Officers at Waterloo*, 298; *Portrait of a Priest*, 314; *Prehistoric Hunter*, 313
Lambeaux, Jef, 296, 297; *Fontaine de Brabon*, 296*, 297; *The Kiss*, 296, 297
Lamorinière, François, 316; *Pond at Putte*, 319*
Lampsonius, 128, 185
Lange Peer, *see* Aertsen
Lathem, Lievin van, 62
Laurent (illuminator), 38
Lauters (engraver), 325
Lauwers, Conrad, 278
Lauwers, François, 323, 324
Layens, M., 26
Léau, 10; Tabernacle of, 152*
Leblon Collection, 246
Leempoels, J., 322
Leemputten, Frans van, 319; *The Market*, 323*
Leest, A. van, 190
Legrand (engraver), 325
Lenain (engraver), 324
Lens, A. C., 275; *Ariadne*, 280
Leo X., 193
Leopold I. of Belgium, 292, 293
Leopold II. of Belgium, 297
Leopold William, Arch-Duke, 237, 254, 262, 266, 273
Leyniers, the, 194
Leys, Henri, 293, 306—309, 324; *The Bird-catcher*, 307*; *Margaret of Parma giving back the Keys of Antwerp*, 307*
Li Ars d'Amour (MS.), 37: *The Falconer*, 40*
Liber Floridus, 15: *Charles the Bold*, 15*; *The Earthly Paradise*, 14*
Liédet, Louis or Loyset, 49, 51, 53, 54
Liefrinck, Cornelis, 188, 184
Liefrinck, Hans, 149
Liefrinck, Jan, 190
Liefrinck, Willem, 189, 190
Liége, 5, 8, 9, 13, 19, 21, 33; Palace of the Prince-Bishops, 26*; Seminary Library, 10; University Library, 10, 39, 40
Liemaeckere, N. de, 250; *The Triumph of the Virgin*, 256*
Lierre, belfry, 24; rood-screen in church, 34, 36*
Lies, Joseph, 308; *The Enemy approaches*, 308*
Liessies, Abbey of, 7
Limburg, the Brothers of, *see* Malouel
Linnig, Guillaume, 324
Lint, Pieter van, 236; *Pool of Bethesda*, 236, 238*
Lobbes, Abbey of, 8
Loenhout, reredos of, 33
Lombart, Lambert, 164, 167; *Sacrifice of the Paschal Lamb*, 163*, 164
Lombeek, reredos of, 33
Lorrain, Claude, 255
Louis XIII., 219, 280
Louis XIV., 255, 262
Louis de Bruges, *see* Gruuthuse
Louvain, 26, 33, 121; townhall, 26*
Lübeck, Cathedral, 114
Lucas, Lord, 232
Lucidel, *see* Neufchâtel
Luckx, Christian, 273
Luyten, Hendrick, 319; *Reverie*, 322*
Lye, Jan van der, 65
Lynen, Amedée, 326
Lyns *see* Molyns

M

Mabuse *see* Gossaert
Madou, Jean Baptiste, 276, 305, 325; *Interior with Figures*, 304*
Maerlant, Bible of J. van, 16; *Feast of Herod*, 16*
Maes, Godfrey, 238; *Martyrdom of St. George*, 238, 241*

INDEX

Maeseyck, Gospel of (MS.), 11; *St. Matthew*, 8*, 11
Mahaut of Artois, 141
Mahu, Cornelis, 272
Male, Louis de, 47, 65
Mallerys (engravers), 191
Malouel or Maelwel, the brothers, miniaturists, 42, 46
Malouel, Jean, 66
Mander, Van, 155, 156, 157
Mansel, Jean, 53
Manuscripts, illuminated, 7—16, 34—64
Marcatillier, Raphael de, 56
Marckelbach, Alex., 313
Margaret of Austria, 158, 159: her Palace at Mechlin, 288
Marne, Jean Louis de, 276
Martin the Zeelander *see* Roymerswael
Martin V., Pope, 90
Mary of Burgundy, 151
Mary of Hungary, 158
Massys or Matsys, Quentin, 121—127, 142, 166; *Adoration of the Magi*, 126; *Banker and his Wife*, 112*, 125, 127; *Courtesan and Gallant*, 113*, 125; *Entombment*, 110*, 124; *Face of Jesus*, 108*, 122; *Head of the Virgin*, 108*, 122; *Herod's Feast*, 111, 125; *Legend of St. Anne*, 109*, 123; *Madonna*, 109*, 123; *Mass of St. Gregory*, 126; *Nativity*, 126; *Portrait of a Canon*, 113*, 126; *Portrait of Josse van Cleef*, 112*, 126; *Portrait of an old Man*, 114*, 126; *St. John in the boiling Oil*, 111*, 125
Massys, Jan, 166, 167; *Elijah and the Widow of Sarepta*, 166*, 167; *Judith*, 166*, 167; *Lot and his Daughters*, 167*
Master of the Death of the Virgin, *see* Cleef, Josse van
Master of the Female Half-lengths, *see* Massys, Jan
Meermano-Westreenianum Museum, 38
Meert, Pieter, 250; *Male Portrait*, 254*
Megan, R., 266
Mellery, Xavier, 322
Melun, Jean de, 34; tomb of, 36*
Memlinc, Hans, 62, 107—116; *Adoration of the Magi*, 94*, 110; *Christ with Angel Musicians*, 100*, 101*, 114, 115; *Last Judgment*, 92*, 109; *Madonna*, 93*, 110; *Madonna of the Donne Family*, 17*, 108, 109; *Madonna w th Donor*, 97*, 98*, 113; *Madonna of Jacques Floreins*, 96*, 112; *Marriage of St. Catherine*, 93*, 110; *Passion of Christ* (Turin Gallery), 99*, 113, 114; *Passion of Christ* (Lübeck Cathedral), 100*, 114; *Portrait of Martin Nieuwenhove*, 110, 111, Pl. III; *Seven Joys of the Virgin*, 98*, 113; Shrine of St. Ursula, panels of, 94*, 95*, 112; St. Christopher triptych, 95*, 96*, 112
Mérode, the Master of the Altar of, *see* Campin
Mérode, Tomb of Jean de, 153, 154*
Mérode, Tomb of Count Frédéric de, 292
Mertens, Charles, 315
Meulemeester, De, 323
Meulen, Frans van der, 255; *King Louis XIV. at Vincennes*, 262*
Meulener, Pieter, 255
Meunier, Constantin, 295—297, 321; *The Smith*, 295*; *The Sower*, 295*
Meyers, Isidore, 318
Michelangelo, 159, 167, 168
Michiels, J. B., 323
Middelburg, Abbey Church, 156
Miel, Jan, 255
Mielot, Jean, 51
Mignon, Léon, 298
Mildert, Jan van, 202
Miniature, the art of, *see* Manuscripts, illuminated
Miraflores, triptych of, 90
Miron, Antonis, 252
Missal of the 12th century, 14: *Christ on the Cross*, 14*
Moere, Jan van der, 57
Mol, Pieter van, 236
Molyns or Lyns, Jan, 189; *The Doge Francesco Donato*, 189*
Momper, Frans de, 175, 177
Momper, Josse de, the elder, 175, 177
Momper, Josse de, the younger, 175, 177, 207; *Landscape*, 179*; *Spring*, 179*
Monotessaron, 56: *Christ and the Pharisees*, 58*
Mons, belfry of, 24
Montefeltro, Federigo da, 155, 156
Moreel, Willem, 112
Morgan, Pierpont, 86
Moro, Antonio, 170—172; *Duke of Alva*, 171*; *Canons*, 171, 172*; *Mary Tudor*, 171, 172*; *Maximilian II.*, 171; *Pereson, Buffoon of the King of Spain*, 171, 173*; *Portrait of Himself*, 171, 172*
Moysis, *Chronicle* of Gilles le, 37; *The Plague at Tournai*, 37, 40*
Muller, Cornelis, 190
Munich, Missal at, 13; *Christ forbidding his Mother to touch Him*, 11*, 13

N

Najera, Spain, 114
Navez, François Joseph, 299, 300, 301, 313, 315; *Dream of Athaliah*, 300; *Madonna*, 300*; *Portrait of Himself*, 300; *Portrait of the Hemptinne Family*, 300*
Neefs, Pieter, the elder and the younger, 274, 278
Neufchâtel, Nicolas, or Lucidel, 170; *Portraits*, 171*
Neyts, Gilles, 266
Nicolaï, Arnold, 190
Nieulant, Willem van, 255
Nieuport, belfry of, 24
Nieuwenhove, Martin van, 110, 111
Nivelles, Romanesque cloisters at, 6; Shrine of St. Gertrude, 28*
Nole family (sculptors), 202
Noort, Adam van, 207
Norkart, Simon, 49
Notre-Dame, Antwerp, Church of, 124
Notre-Dame aux Fonts, Liége, Church of, 29
Notre-Dame, Montaigu, Church of, 197
Notre-Dame de Pamele, Audenarde, Church of, 17, 18*
Notre-Dame, Schaerbeek, Church of, 287
Notre-Dame hors-la-Ville, Louvain, 33

O

Odevaere, 299, 324
Offel, Edouard van, 326
Ommeganck, Balthazar, 276; *Landscape with Cattle*, 281*
Ooms, Charles, 310; *The forbidden Book*, 311*
Oost, Jacob van, 250; *Male Portrait*, 250, 253*
Oplinter, reredos at, 33
Oppenheim, Baron, 78
Orley, Bernard van, 158—163, 193—195; *The Apostles Thomas and Matthew*, 158*, 160; Cartoons for glass, and tapestry, 160, 161; *Last Judgment*, 159*; *Madonnas*, 158; *Trials of Job*, 158*, 159; *Portrait of Dr. Zelle*, 159*, 160; *Portraits*, 160
Ouderaa, P. van der, 310, 314; *The Return of the Holy Women*, 310*
Overstraeten, L. van, 287

P

Paele, Canon van der, 75
Paelinck, 301
Pailhe, reredos of, 32
Pallant, Jan de, 58: Book of Hours of, 58, 59
Pallavicini family, 228
Pamele, *see* Notre-Dame de Pamele
Panneels, Willem, 278
Pannemakers, the, 193, 194
Paris, Bibliothèque Nationale, 14, 41, 45, 47, 55
Passes, the two De, 191
Pasture, Roger de la, *see* Weyden, Van der
Patinir, Joachim, 128, 129, 174, 176; *Baptism of Christ*, 116*, 129; *Faradise and Hell*, 117*, 129; *Rest in Egypt*, 117*, 129
Pauwels, Ferdinand, 310, 314
Pede, H. van, 25, 65
Peeters, Bonaventura, 267; *Marine Subject*, 272*
Peeters, Jan, 267
Pepyn, Martin, 186; *Baptism of St. Augustine*, 187, 188*
Philip II. of Spain, 164, 193
Philip III. of Spain, 208
Philip IV. of Spain, 217, 220, 222, 254
Philip, Duke of Cleves, 57
Philip the Good, Duke of Burgundy, 43, 48, 49, 51, 53, 57, 68, 87
Philip the Bold, Duke of Burgundy, 32, 41—44, 48, 66
Pitau, Nicolas, 278
Plantin-Moretus Museum, 11; *St. John* from Gospel in, 9*, 11
Plantin Press, 235
Plattenberg, Van, 266
Poelaert, Joseph, 289; Palais de Justice, Brussels, 286*, 289
Pompei, 206
Pontius, Paul, 278
Porgès Collection, 246
Portaels, Jean, 311; *Box at the Opera in Budapest*, 311, 313*
Portinari, Tommaso, 104, 105
Pourbus, Frans, the Elder, 173; *Christ among the Doctors*, 173*; *The Man with the Glass*, 173, 174*
Pourbus, Frans, the Younger, 173, 174; *Last Supper*, 174; *Louis XIII. as a Child*, 173, 175*; *Marie de' Medici*, 173, 174*; *Portrait of a Painter*, 173, 174*
Pourbus, Pieter, 165, 166; *Last Judgment*, 165; *Portrait of Adriaen de Buck*, 165*, 166; *Portrait of Jan van der Gheenste*, 164*, 166
Poussin, Nicolas, 250
Prévost, Jean, 119, 120; *Donor and his Wife*, 105*, 106*; *Last Judgment*, 105*
Prudentius, 12: *Abraham and Melchisedech*, 10*, 12
Psalter, 13th century, 35, 37*
Pulpits, carved, 205

Q

Quellin, Artus I., 202
Quellin, Artus, the elder, 202, 203; *Caryatid*, 201*; *St. Rosa*, 201*, 203
Quellin, Artus, the younger, 202, 203
Quellin, Erasmus, 235, 236
Quellin, Jan Erasmus, 237; *Coronation of Charles V.*, 238, 240*; *Pool of Bethesda*, 238
Quesnoy, François du, 203, 204; *St. Andrew*, 202*, 204; *Tomb of the Bishop of Trieste*, 204
Quesnoy, Jerome du, the elder, 203
Quesnoy, Jerome du, the younger, 207

R

Raes, the, 194
Raphael, 158, 161, 198, 227, 300
Rassenfosse, Armand, 326
Recollets, Church of the, Hasselt, 204
Relinde (illuminator), 10, 11
Rembrandt, 306
Renaissance Style, 148 *et seq.*
Robbe, Louis, 315; *Animals*, 317
Rolin, Chancellor, 76, 92
Romanesque Style, 3 *et seq.*
"Romanists" or Italianizers, 155 *et seq.*
Rombouts, Theodore, 248; *Lansquenets playing Cards*, 248, 251
Roos, Jan, 271
Rops, Felicien, 325, 326; *The Absinthe-drinker*, 326*; *Scandal*, 327*
Rospigliosi Palace, Rome, 178
Rossels, Jacques, 318
Rothschild, Baron Ad., 43
Rouge-Cloître, Monastery, 101
Roymerswael, Marinus van, 127, 130; *The Money-changers*, 115*, 127; *St. Jerome*, 115*, 127
Rubens, Peter Paul, 170, 172, 187, 188, 198, 199, 201, 204, 206—227, 230, 232—238, 240, 241, 249, 250, 261, 264, 265, 267—269, 274—282, 304, 316, 323—325; *Adoration of the Magi* (Madrid), 205*, 209; *Adoration of the Magi* (Antwerp), 216; *Adoration of the Magi* (Mechlin), 211; *Assumption* (Brussels), 211; *Assumption* (Antwerp), 216; *Battle of the Amazons*, 206*, 209; *Calvary* (*Le Coup de Lance*), 209*, 212; *Castor and Pollux seizing the Daughters of Leucippus*, 210*, 213; *Children carrying a Garland of Fruit*, 197*, 214; *Coronation of Marie de' Medici*, 212*; *Descent from the Cross*, 208*, 210, 211;

Diana returning from the Chase, 207*, 213; *The Four Philosophers*, 204*, 208; *The Garden of Love*, 220*, 222; *Helen Fourment as a Bride*, 215, 118; *Helen Fourment in a Fur Cape*, 216*, 218; *Helen Fourment with her Husband and Children*, 216*, 218; *Helen Fourment with two of her Children*, Pl. IV, 218; *Holy Family*, 222*, 223; *Kermesse*, 223; *Landscapes*, 218*, 221; *Last Communion of St. Francis of Assisi*, 207*, 211; *Last Judgment*, 210*, 212; *Lion Hunt*, 211*, 213; *Madonna*, 214; *Massacre of the Innocents*, 221*, 223; *Medici Gallery*, 215, 216, 219; *Miracle of St. Francis Xavier*, 214; *Miracle of St. Ildefonso*, 217*, 219; *Miracle of St. Ignatius*, 212*, 214; *Portrait of Himself*, 213*, 215; *Portrait of the Infanta Isabella*, 217*, 221; *Portrait of Jan van Ghindertaelen*, 221*, 223; *Portrait of Marie de' Medici*, 213*, 215; *Portrait of Rubens' two Sons*, 214*, 216; *Portrait of Suzanne Fourment* (*Le Chapeau de Paille*), 214, 216*; *The Raising of the Cross*, 205*, 209; *Rubens and his first Wife*, 206*, 210; *Rudolph I. and the Priest*, 219*, 222; *The Three Graces*, 219*, 222; *Triumph of Silenus*, 211*, 213; *Triumphs and Types of the Eucharist*, 215*, 216

Rudder, Isidore de, 298; *The Nest*, 298*

Rudolph II., 136, 184

Ruysbroeck, Jan van, 25

Rykaert, David, 263, 264; *The Alchemist*, 269*; *The Inn*, 268*

Rycker, Abraham de, 172

Ryckmans, Nicolas, 278

Ryn, Hendrik van, 65

Rysselberghe, Théo van, 322

S

Sacramentarium, *see under* Stavelot

Sadeler, Berthold, 65

Sadeler, Eg., *Portrait of Martin de Vos*, 192*

Sadelers, the three, 192

Saint Amand, Antwerp, Church of, 287

Saint André, Antwerp, Church of, 180

Saint André, Freising, Convent of, 13

Saint Augustin, Antwerp, Church of, 244

Saint Augustine, MS. 9: Letter E, 6*

Saint Barthélemy, Bruges, Church of, 114

Saint Barthélemy, Liége, 5; Font, 29, 31*

Saint Basil, Bruges, Church of, 118

Saint Bavon, Ghent: Abbey, 7; Church, 14; Romanesque Cloister, 6; tomb of the Bishop of Trieste, 205

Saint Bertin, St. Omer, Abbey of, 8

Saint Denis, Liége, Church of, 5; reredos, 33

Saint Donatien, Bruges, Church of, 116, 117

Saint Eleuthère, Tournai, Shrine of, 28, 29*

Saint Georges, Antwerp, Church of, 287

Saint Germain, Mons, Church of, choir-stalls in, 152

Saint Germain, Tirlemont, Church of: Pelican lectern in, 30, 33*

Sainte Gertrude, Shrine of, Nivelles, 28*

Saint Hubert, Abbey of, near Liége, 8

Saint Jacques, Antwerp, Church of, 21, 223

Saint Jacques, Bruges, Church of, 112, 119, 163

Saint Jacques, Ghent, Church of, 17

Saint Jacques, Liége, Church of, 5, 21; interior, 21*

Saint Jacques, Louvain, Church of, 153

Saint Jacques, Tournai, Church of, 17

Saint Jean l'Evangéliste, Liége, Church of: Missal belonging to, 64

Saint Jean, Mechlin, Church of: pulpit, 202*, 205

Saint Jean, Utrecht, Church of, 65

Saint Jean, Bruges, Hospital of: bas-relief over the door, 27; works of Memlinc at, 110, 111

Saint Just, monastery of, 164

Saint Laurent, Liége, Abbey of: Gospel from, 9

Saint Léonard, Léau, Church of: reredos, 32

Saint Martin, Tournai, Abbey of, 8; MS. *St. Augustine* of, 9

Saint Martin, Tongres, Church of: reredos in, 32

Saint Martin, Ypres, Church of, 18*

Saint Michel, Antwerp, Abbey Church of, 216

Saint Michel, Louvain, Church of, 197, 198*

Saint Nicolas, Ghent, Church of, 17

Saint Nicosius, ivory, 27, 28*

Saint Omer, Henri de, 36

Saint Paul, Antwerp, Church of, 203

Saint Paul, Liége, Church of, 19*

Saint Peter's, Rome, 204

Saint Pierre, Ghent, Abbey of, 36

Saint Pierre, Louvain, Church of: rood-screen in, 34

Saint Pierre, Ypres, Church of, 17

Saint Quentin, Tournai, Church of, 4

Saint Quentin, Guillaume de, 36

Saint Rombaut, Mechlin, Church of, 19, 20*

Saint Sang, Bruges, Chapel of the, 17

Saint Sauveur, Bruges, Church of, 17, 103, 163

Saint Trond, Ghent, Abbey of, 8

Saint Vincent, Soignies, Church of, 4, 5; College of, 2*

Saint Vitus, Prague, Cathedral of, 154

Sainte Anne, Confraternity of, 123

Sainte Croix, Liége, Church of, 4*, 5, 6

Sainte Dymphne, Gheel, Church of, 153

Sainte Gertrude, Nivelles, Church of, 4, 7, 8; Shrine of, 28*

Sainte Gudule, Bru[illegible] Church of, 20; [illegible] 235; pulpit, 20[illegible], 185

Sainte Mad[illegible] tabernacle of, Churc[illegible]

Sainte Odile, Casket with relics of, 64
Sainte Walpurge, Antwerp, Church of, 209
Sainte Waudru, Mons, Church of, 152; altar, 151*, 152*
Saints of Austria (engravings), 189
Sallaert, 281
Salting Collection, 80
Salviati, Bernardino, 117
Samuel, Charles, 298
Sanders, Jan, *see* Hemissem
San Domenico, Bologna, Church of, 184
San Marco, Piazza, Venice, 200
Sandrart, 233
Sarepta, Bishop of, 233
Savery, Roelandt, 252; *Orpheus charming the animals*, 252, 260
Schadde, Joseph, 26, 288, 289
Schaerbeek, Municipal buildings at, 288*
Schampheleer, Edmond de, 317; *The old Rhine, near Gouda*, 320*
Schelde, Paul van der, 154
Schernier, Cornelis, *see* Coninxloo
Schoreel, Jan, 155
Schubert, 325
Schuppen, P. van, 278
Schut, Cornelis, 234, 238, 278, 281; *Martyrdom of St. George*, 234, 235*; *Triumph of Time*, 234, 235*
Seghers, Antonis, 110
Seghers, Daniel, 273; *St. Ignatius*, 278*
Senefelder, Charles, 324
Serlio, Sebastian, 149
Siberechts, Jan, 266; *Landscape*, 271*
Siciliano, Antonio, 61
Simonis, L. E., 293, 325; *Equestrian Statue of Godfrey de Bouillon*, 293*
Slingeneyer, Ernest, 303; *Battle of Lepanto*, 301*
Sluter, Claes, 34
Smits, Eugène, 306
Smits, Jacob, 322
Snayers, Pieter, 254, 255, 261
Snyders, Frans, 188, 222, 240, 267—270, 271; *Fruit*, 269, 273*; *The Larder*, 268, 273*
Laro, Gentine, 33
Philip, Paul van, 174
222, 25[illegible]ge van, 272
Philip, Duke [illegible]ns van, 272, 277
Philip the Good, [illegible]40
Spinola, Ambrogio, 217
Spinola family, 228
Spranger, Bartholomeus, 184, 192; *Christ with the Children*, 184, 186*
Springingklee, Hans, 188
Stallaert, Joseph, 306*; *Death of Dido*, 306*
Stappen, Charles van der, 294, 295; *Death of Ompdrailles*, 295; *Man with the Sword*, 293*, 294
Stavelot, Abbey of, 8, 13; Bible of, 12, 13: *Scene from the Life of David*, 10*, 13; *Missal* of, 13; *Sacramentarium* of, 13; *Christ on the Cross*, 11*, 13; reredos of, 31
Steen, Jan, 313
Steen, manor of, 221
Steenwyk, H. van, 274
Stevens, Alfred, 305, 306; *Despair*, 306*; *Maternal Bliss*, 305*
Stevens, Joseph, 315; *Dog-Market in Paris*, 318*
Stobbaerts, Jan, 315, 318*
Stradanus of Bruges, 191
Stroobant, 325
Struys, Alex., 320, 324*
Susteren, J. A. van, 201
Sustermans or Suttermans, Justus, 222, 249, 251*
Suvée, Joseph, 299
Suys, Leon, 287
Suys, Leon, junior, 288; The Bourse, Brussels, 287
Swanenburgh, Willem, 277
Sweerts, 314

T

Tani, Jacopo, 109
Tapestry, 141—143, 192—195, 279—283; *Bringing in the Harvest*, 282*; *Christ under the Cross*, 143*; *Conquest of Tunis*, 193*, 194*; *David and Bathsheba*, 141*; *Death of Achilles*, 280, 283*; *Descent from the Cross*, 195*; *Episodes in the Life of the Virgin*, 142*; *Fall of Paganism*, 285*; *Romulus giving Laws to the People*, 194*
Tavernier, Jean le, 48, 51
Teniers, David, the elder, 259
Teniers, David, the younger, 259—262; *Inn by a River*, 265*; *Kermesse*, 266*; *Shooting at the Popinjay*, 262, 267*; *Village Kermesse*, 262, 267*
Teniers, Julian, 259
Tessenderloo, rood-screen, 34
Teughel, Abbot Jan, 161
Thielen, Jan Philip van, 273
Thienen, Jacob van, 25
Thierry of Haarlem, *see* Bouts
Thompson, H. Yates, *Antiphonary* belonging to, 36: *Resurrection*, 38*
Thulden, Theodore van, 234, 235, 278; *The Netherlands rendering Homage to Mary*, 235, 236*; *Return of Peace*, 235
Thys, Pieter, 237; *St. Sebastian*, 237, 239*
Tilborch, Gilles van, 262; *A Flemish Wedding*, 262, 268*
Tintoretto, 180, 209
Titian, 210, 217, 227, 228
Tongres, Church, 19*; Romanesque cloisters at, 4, 6
Torre de la Parada, Madrid, 222
Tournai, Abbey of St. Martin, 8; belfry, 24; Romanesque houses at, 6
Tournai, Cathedral, 3*, 4, 5, 27, 28; choir, 18; ivory case, 27, 28*; Porte Mantile, 5*, 7; sculptures of façade, 27*; Shrine of St. Eleutherius, 28, 29*
Transition Style, 17
Très beau Livre d'Heures, *see under* Berri, Duc de; *Très belles Heures*, *see under* Jean de France
Trieste, Bishop of, 204
Trivulzio, Prince of, 43
Trompes, Jean des, 117
Tuck Collection, 86
Turin, Library, 43

U

Uden, Lucas van, 264, 278, 281; *Landscape*, 269*
Urban VIII., 204, 249
Utrecht, Adriaen van, 271; *Fruit*, 276*

V

Valckenburgh, Frederic van, 177
Valckenburgh, Lucas van 176, 177; *Village Inn*, 176

177*; *Winter Landscape*, 176, 178*
Valckenburgh, Martin van, 176; *The Months*, 176; *Month of January*, 178
Vallée Royale, Chartreuse de la, 57
Vasari, 74
Vatican Library, 58
Vaudetar, Jean de (scribe), 38
Vauquelin, Jean, 49
Vekemans (engraver), 324
Velde, Henri van de, 291; Villa, 289*; interior, 289*
Veldemer, Jan, 153
Venius, Otto (Van Veen), 185, 186; *The Calling of St. Matthew*, 185, 187*; *The Charity of St. Nicholas*, 185, 187*; *Christ with the Four penitent Sinners*, 185, 187*; *Portrait of Miraeus, Bishop of Antwerp*, 185, 188*; *Zacchaeus in the Fig-tree*, 185
Verboeckhoven, Eugène, 315, 325; *Souvenir of the Roman Campagna*, 316*
Verbruggen, H. J., 205; Pulpit in Ste. Gudule, Brussels, 202, 205*
Verendael, Nicolas van, 273
Verhaecht, Tobias, 207
Verhaegen, Pieter, 275; *The Presentation in the Temple*, 281*
Verhaegen, Theodore, 205; Pulpit in St. Jean, Mechlin, 202, 205*
Verhaert, Pierre, 310, 314, 324
Verhas, Jean, 321
Verlat, Charles, 310, 311, 315; *The Defence of the Herd*, 311, 312*; *Vox Dei*, 310, 312
Vermeulen, Cornelis, 278
Vermeyen, Jan, 193, 194: *Conquest of Tunis*, 193*, 194*
Verstraete, Théodore, 318; *Visit to the House of Mourning*, 321*
Verulam, Lord, 78
Verwée, Alfred, 315; *Cattle on the Banks of a River*, 317*
Vieil Rentier d'Audenarde, see under Audenarde
Vienna, Imperial Library, 63
Vigne, Paul de, 294; *Immortality*, 292*, 294
Vigne, Pierre de, 293
Villa, Claude de, 33; reredos of, 33, 35*
Villeroy, Marshal de, 199
Villers, Abbey-church of, 18
Villiers-la-Ville, reredos of, 33
Vincent, 299
Vinckeboons, David, 253; *Village Kermesse*, 253, 260*
Vinçotte, Thomas, 297, 298; *Bust of Leopold II.*, 297*; Pediment of Royal Palace, Brussels, 297*
Vitruvius, 149
Vlaenderberghe, Barbara de, 112
Voet, J. F., 249; *Portrait of Dezio Azzolini*, 249, 252*
Vorsterman, Lucas, 243, 277
Vos, Cornelis de, 239, 240; *The Painter's Family*, 240, 243*; *Portrait of the Beadle of the Guild of St. Luke*, 240, 242*; *St. Norbert receiving the holy Wafers*, 240, 242*
Vos, Martin de, 179, 180, 181, 191; *Incredulity of St. Thomas*, 180, 181*; *Portrait of the Anselmo Family*, 181, 182*; *Portrait of Gilles Hoffman and his Wife*, 181, 183*; *Tribute Money*, 181, 182*; *Triumph of Christ*, 181, 183*
Vos, Paul de, 269; *Stag-hunting*, 274*
Vranckx, Sebastian, 254; *Landscape*, 261*
Vrelandt or Wyelant, Willem, 49, 113
Vriendt, Albert de, 310, 314; *The Excommunication of Bouchard d'Avesnes*, 310*
Vriendt, Cornelis de, *see* Floris
Vriendt, Julien de, 310, 314 *The Christmas Carol*, 309*
Vries, Vredeman de, 149
Vydt or Vyt, Jodoc, 68, 73

W

Wael, Cornelis de, 255
Waghemakere, Dominic de, 26
Wappers, Gustave, 301, 302; *The September Days of 1830*, 301*, 302
Wauters, Emile, 312; *The Madness of Hugo van der Goes*, 312, 313*
Wenemaer, Willem, 30; his memorial brass, 30, 33*
Werl, Heinrich von, 83
Werwe, Nicolas de, 34
Weyden, Rogier van der, 81, 88—99, 142, 155, 159; *Altarpiece of St. John*, 79*, 95; *Bladelin Altarpiece*, 80*, 81*, 95; *Descent from the Cross*, 76*, 90, 91; *Justice of Herkenbald*, 77*, 92; *Justice of Trajan*, 77*, 91; *Last Judgment*, 78*, 92, 93; *Madonna and Saints*, 82*, 96; *Seven Sacraments*, 79*, 94, 95; *Triptych at Munich*, 83*, 96, 97
Wiericx, the brothers, 191; *The Infanta Isabella*, 193*
Wiertz, Antoine, 303, 304; *Patroclus*, 303, 304
Wigans, Isaac, 271
Wildens, Jan, 264, 265; *Landscape*, 265, 270*
Wilderen, font at, 29, 30*
Willaert, Ferdinand, 321
Willaerts, 267
Winckelmann, 206
Winghe, Josse van, 183; *Apelles painting the Mistress of Alexander the Great*, 183, 185*
Winne, Liévin de, 313; *Portrait of Leopold I.*, 313, 315*
Witdoeck, Hans, 278
Witte, Gaspar de, 266
Wolfvoet, Victor, 236
Wolsey, Cardinal, 193
Woluwe, Jan de, 65
Wouters, Frans, 236; *Diana in the Wood*, 236, 237*
Wyelant *see* Vrelant

Y

Ykens, Frans, 273
Ypres: belfry, 23; cathedral, 2*, 5; cloth-hall, 22*, 23; Meat-market, 23*
Ysenbrant, Adriaen, 119
Ysendyck, J. J. van, 289; Municipal building, 288*, 289

Z

Zedlichem, font at, 29*
Zeghers, Gerard, 232, 233, 234, 236; *Adoration of the Shepherds*, 233, 234*; *Dream of St. Joseph*, 233*; *Marriage of the Virgin*, 233; *Virgin and Child*, 233*
Ziethem, 37
Zuccaro, Federigo, 185
Zuerbempde, Tabernacle of, 152